

# PROSPECTUS 2019-20



ROYAL ACADEMY  
OF MUSIC



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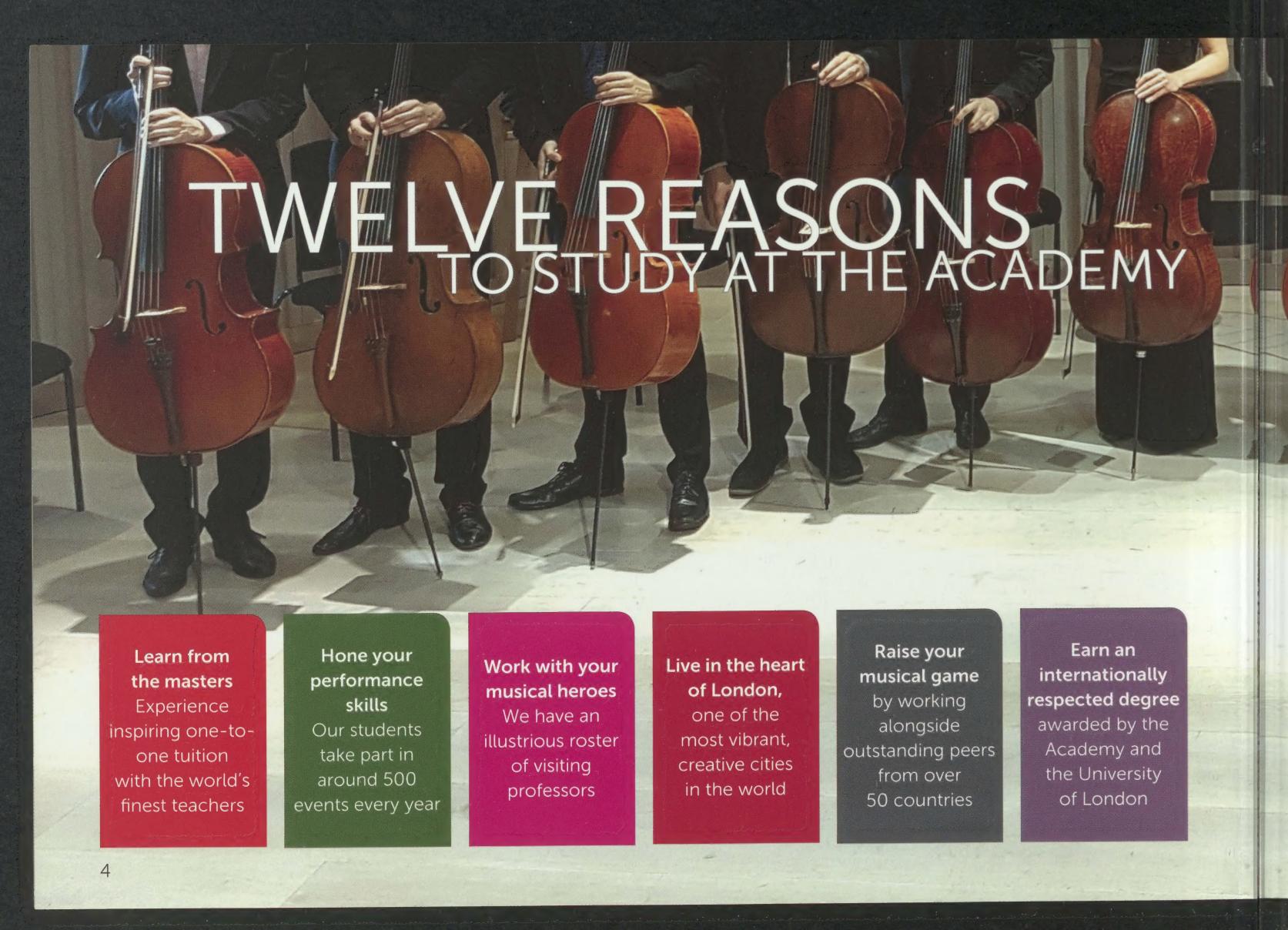
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# TWELVE REASONS TO STUDY AT THE ACADEMY

## Learn from the masters

Experience inspiring one-to-one tuition with the world's finest teachers

## Hone your performance skills

Our students take part in around 500 events every year

## Work with your musical heroes

We have an illustrious roster of visiting professors

## Live in the heart of London,

one of the most vibrant, creative cities in the world

## Raise your musical game

by working alongside outstanding peers from over 50 countries

## Earn an internationally respected degree

awarded by the Academy and the University of London



Showcase your talent with cutting-edge technology and in our world-class performance spaces

Be inspired by different genres – classical, jazz, opera, musical theatre, historical and all forms of new music

Prepare physically and mentally for a career at the top of an ever-expanding music profession

Develop professional skills that will help you thrive in today's musical world and build your audience

Make lifelong friends and professional contacts from around the world

Collaborate internationally with many leading institutions including The Juilliard School





# PRINCIPAL'S WELCOME

Welcome to the Royal Academy of Music's prospectus. Choosing where to study is an important – perhaps even life-changing – decision. In these pages you will get a sense of the unrivalled opportunities that the Academy has to offer, and the many ways in which we help our students realise their potential.

One of the biggest influences on your development as a musician will be your teacher, and at the Academy you will find the very best – their names are listed in the department pages. In addition to artistic creativity and inspiration, our outstanding staff bring with them first-hand knowledge of how to succeed in today's world. You will also get to work regularly with renowned visiting professors and

guests – distinguished figures who are part of the Academy family – in performances and masterclasses that you will remember for the rest of your life. We are delighted that our commitment to excellence has been recognised with a Gold Rating in the Teaching Excellence Framework 2018 (page 17).

Preparing students for a career in music is our central objective. Alongside the delivery of intensive, high-level artistic training, we also offer professional development support that will teach you how to make the most of your talent in a demanding, ever-expanding industry. The sheer breadth of collaborative opportunities here lay the groundwork for the variety of life as a musician. We measure our success by our impact and influence on the music world – on pages 18, 19 and 23 you can browse the names of a few graduates who, in some cases not long ago, faced the decision you are now making, and for whom coming here was the start of an exceptional journey.

As Britain's oldest conservatoire the Academy is steeped in tradition, but it is also one of the most progressive conservatoires in the world. Students have access to cutting-edge technology in our beautiful new performance spaces (page 30), our programming is groundbreaking, and in all our disciplines, from classical to musical theatre, jazz and composition, we ask students to explore their musical horizons to the limit.

For you, the most pressing question is probably 'what will it actually be like to study at the Academy?' In the pages that follow you will see quotations from students about their experience here, and our website can provide further insight into how your time with us will be spent. If possible, do consider coming to one of our performance events or Open Days to experience our friendly atmosphere in person – we would love to welcome you.

Professor Jonathan Freeman-Attwood CBE  
**Principal**





## ABOUT THE ACADEMY



# WHAT MAKES US A WORLD LEADER?

- We are entirely focused on **musical excellence** with a tradition of innovation  
Our **range of disciplines** is among the broadest of any UK conservatoire
- We offer opportunities with a remarkable family of **world-renowned musicians**  
Our **educational and industry partnerships** are truly exceptional
- Since 1822 we have always fostered a **global outlook**  
We are committed to **broadening participation** in all forms of music
- Our **alumni excel internationally** in every musical discipline  
Our **vibrant research culture** is focused on artistic practice
- We have an important collection of **over 250 fine Italian instruments**  
Our **graduates enjoy stellar careers** as soloists and recording artists
- We have a **critically acclaimed** catalogue of recordings  
Our **graduates' employability** is second to none

**1822**

**EVENTS**

**1822**  
The Royal Academy of Music is founded as Britain's first conservatoire, in Tenterden Street, Hanover Square

**1830**  
King George IV grants a Royal Charter

**1935**  
Junior Academy is founded

**1953**  
Co-ordination of choral and orchestral arrangements for HM Queen Elizabeth II's coronation is entrusted to Academy professors Hugh Marchant and David Martin

**1984**  
The Academy presents its first International Composer Festival

**1991**  
The innovative BMus degree is launched  
The Sinfonia travels overseas for the first time, to the Republic of Korea

**1993**  
The Da Capo Composers Festival features more than 60 Academy-trained composers

**1997**  
We become the first conservatoire to found its own recording label

**PEOPLE**

**1826**  
Carl Maria von Weber conducts our first orchestral concert

**1856**  
Arthur Sullivan (later Sir) enters the Academy

**1886**  
Franz Liszt visits the Academy

**1903**  
Aged 13, Myra Hess (later Dame) wins a scholarship to study piano at the Academy

**1923**  
Sir Henry Wood, a former student, joins as a professor

**1936**  
Richard Strauss visits the Academy

**1953**  
HM The Queen becomes the Academy's Patron

**1957**  
Harrison Birtwistle (later Sir) studies clarinet at the Academy

**1961**  
Former student Sir John Barbirolli becomes conductor of the first orchestra

**1969**  
Felicity Lott (later Dame) becomes a student

**BUILDING**

**1880**  
The Academy now has more than 340 pupils

**1911**  
The Academy moves to custom-built premises on Marylebone Road

**1968**  
HM Queen Elizabeth The Queen Mother opens our new library

**1976**  
The Sir Jack Lyons Theatre is opened

# OUR HERITAGE

|   |  |   |  |  |   |   |  |   |  |
|---|--|---|--|--|---|---|--|---|--|
| <b>1998</b><br>The Sinfonia makes its first orchestral visit to Beijing and Tokyo | <b>1999</b><br>The Academy becomes the first conservatoire to be admitted as a full member of the University of London | <b>2001</b><br>The two-year postgraduate Royal Academy Opera Programme is introduced                          | <b>2005</b><br>A combined Academy and Juilliard School orchestra performs under Sir Colin Davis at the BBC Proms | <b>2009</b><br>Our Bach Cantata Series, which will run over a 10-year period, is launched                                  | <b>2011</b><br>Royal Academy Opera presents the acclaimed premiere of Sir Peter Maxwell Davies's <i>Kommilitonen!</i> | <b>2012</b><br>The Privy Council grants degree-awarding powers to the Academy<br><br>An Academy and Juilliard orchestra performs at the BBC Proms with soloist Imogen Cooper, conducted by John Adams | <b>2017</b><br>The Academy is ranked top UK conservatoire in the <i>Guardian University Guide</i> and <i>The Complete University Guide</i> 's Arts, Drama and Music League Table for 2018 and is rated Gold in the Teaching Excellence Framework (TEF)           | <b>2018</b><br>The Academy achieves a TEF Gold Rating for the second time. The award is valid for up to three years |  |
| <b>1971</b><br>Simon Rattle (later Sir) becomes a student                         | <b>1982</b><br>Evelyn Glennie (later Dame) becomes a student   | <b>1996</b><br>Michael Nyman, John Williams, Ron Goodwin and Michael Kamen conduct at our Film Music Festival | <b>1998</b><br>HRH The Duchess of Gloucester becomes the Academy's President                                     | <b>2002</b><br>A Royal Opera House performance with Sir Elton John raises nearly £1m for the Elton John Scholarship Fund   | <b>2010</b><br>Honorary Doctorates are given to Stephen Sondheim, Pierre Boulez and Daniel Barenboim                  | <b>2011</b><br>Honorary Doctorates are given to Sir Simon Rattle and Sir George Martin  | <b>2012-17</b><br>Visiting professors appointed include John Adams, Semyon Bychkov, James Ehnes, Sir Mark Elder, Edward Gardner, Richard Goode, Dave Holland, Steven Isserlis, Oliver Knussen, Claude-Michel Schönberg, Christian Thielemann and Nikolaj Znaider | <b>2022</b>   |  |
| <b>1992</b><br>The refurbished Duke's Hall reopens                                |  | <b>2001</b><br>The new museum and the David Josefowitz Recital Hall are opened                                |  | <b>2009</b><br>An extension to the main building creates space for 18 dedicated practice rooms and two chamber music rooms |   | <b>2013</b><br>The Sir Elton John/Ray Cooper organ is installed in Duke's Hall. Planning permission is given for new performance spaces   | <b>2014</b><br>A practice centre on Cross Keys Close, a few minutes' walk away from the main building, is added to our facilities. We also begin to use nearby St Mark's Church for recordings and as a large rehearsal space                                    | <b>2017</b><br>The Academy's entrance is refurbished to include step-free access                                    | <b>2018</b><br>The new Susie Sainsbury Theatre and Angela Burgess Recital Hall open and soon garner awards |



## OUR WORLD VIEW

The students and professors of the Royal Academy of Music create a global community

We owe our existence to European culture – our first professors were almost all from the great European nations – and today our students, alumni and faculty are a truly global family. Academy students represent the very best talent from around the world, with approximately half coming from the UK, a quarter from the European Union and a quarter from other countries. This vibrant international mix is fundamental to who we are and how we approach music. When you come here you will build lifelong friendships with people from across the globe.

We encourage the free exchange of ideas across all boundaries, both intellectual and physical. Our fruitful collaborations with The Juilliard School and growing relationships with Sibelius Academy, Shanghai Conservatory, Tokyo Geidai, Glenn Gould School in Toronto and the University of Music and

Performing Arts Vienna are based on our shared values of artistic and educational excellence and are integral to the Academy's identity.

We remain deeply committed to this identity. We will continue to offer the very best education to students from all over the world and will make sure that European students are welcomed as part of the inspiring mix of musicians here.

Our Registry Department will be happy to help with any queries you might have about applying to the Academy from outside the UK. Contact the team on +44 (0)20 7873 7393 or email [registry@ram.ac.uk](mailto:registry@ram.ac.uk).

# ASSOCIATED ARTISTS



John Adams



Pierre-Laurent Aimard



Semyon Bychkov



Laurence Cummings



Sir Mark Elder



Edward Gardner



Philippe Herreweghe



Trevor Pinnock



Christian Thielemann



Nikolaj Znaider

**John Adams** Visiting Professor of Composition

**Pierre-Laurent Aimard** Visiting Professor of Music

**Semyon Bychkov** Klemperer Chair of Conducting

**Laurence Cummings** William Crotch Professor of Historical Performance

**Sir Mark Elder** Sir John Barbirolli Chair of Conducting

**Edward Gardner** Sir Charles Mackerras Chair of Conducting

**Philippe Herreweghe**

**Steven Isserlis** Marquis de Corberon Visiting Professor of Cello

**Trevor Pinnock** Principal Conductor, Academy Chamber Orchestra

**Christian Thielemann** Carl Maria von Weber Visiting Professor of Conducting

**Robin Ticciati** Sir Colin Davis Fellow of Conducting

**Nikolaj Znaider** Viotti Visiting Professor of Music



Graduation 2018

# YOUR SUCCESS IS OUR SUCCESS

We're a world-leading conservatoire – but don't just take our word for it. The Academy ranks consistently high in conservatoire league tables

We are proud to have been awarded a Gold Rating in the Teaching Excellence Framework (TEF), which was created by the UK government to measure the quality of teaching in higher education. We achieved the rating in 2017, and again in 2018. The award is now valid for up to three years. The report states that our students achieve 'consistently outstanding outcomes', also specifying that the Academy provides 'an exceptional range of enrichment activities and external collaborative projects that enhance educational and professional development'.

In the National Student Survey 2017, which is based on detailed feedback from students on a number of aspects of their learning experience, the Academy achieved the highest score of all UK conservatoires in overall student satisfaction.

The Academy was also rated as the top UK conservatoire both in the *Guardian University Guide 2018* and the *Complete University Guide's Arts, Drama and Music League Table for 2018*.



Teaching  
Excellence  
Framework



# RECENT GRADUATES

Our talented alumni excel in every musical discipline and follow varied and rewarding career paths

## Nathaniel Anderson-Frank

Leader, BBC Concert Orchestra

## Stephenson Ardern-Sodje

Currently performing in *Hamilton* in the West End

## Charlotte Ashton

Principal Flute, BBC Scottish Symphony Orchestra

## Mary Bevan

Soprano, Young Artist of the Year at the 2014 RPS Music Awards

## Julian Bliss

Solo clarinettist, chamber musician and jazz artist

## Laura Bowler

Composer, director, vocalist, conductor and Artistic Director of Size Zero Opera

## James Buckle

Principal Bass Trombone, Philharmonia Orchestra, Royal Over-Seas League Annual Music Competition 2017 winner

## Alberto Casadei

Principal Cello, Rotterdam Philharmonic Orchestra

## Allan Clayton

Tenor, winner of the RPS Music Awards' Solo Singer Award 2018

## Jacob Collier

Two-times Grammy-winning jazz and pop multi-instrumentalist

## Lucy Crowe

Soprano – recent roles include at Royal Opera, ENO and Glyndebourne

## Iestyn Davies MBE

Countertenor, winner of two Gramophone Awards and a Grammy

## Jonathan Davies

Principal Bassoon, London Philharmonic Orchestra

## Kit Downes

Jazz pianist and ECM recording artist

## Jason Evans

Principal Trumpet, Philharmonia Orchestra

## Jennifer France

Soprano, made her Royal Opera debut in 2018

## Christina Gansch

Soprano – recent lead roles include at the Opéra National de Paris, Royal Opera, Glyndebourne and the Staatsoper Hamburg

## Tom Greenleaves

Principal Timpani, Leipzig Gewandhausorchester

## Benjamin Grosvenor

Solo pianist and Decca recording artist

## Christopher Hart

Principal Trumpet, Royal Scottish National Orchestra

## Jonathon Heyward

Assistant Conductor, Hallé

**Peter Holder**

Sub-Organist, Westminster Abbey

**Luke Hsu**

Finalist in 2017 Michael Hill International Violin Competition and 2018 Paganini Competition

**Trystan Llŷr Griffiths**

Tenor signed to Decca Records

**Miloš**

Guitarist described by the Independent as 'not only a magician, but a serious and accomplished musician'

**Sam Oladeinde**

Currently performing in *Hamilton* in the West End

**Valentina Peleggi**

Mackerras Conducting Fellow, ENO

**Fabian Schäfer**

Solo oboist, Staatskapelle Berlin

**Ksenija Sidorova**

The 'princess of the accordion', signed to Deutsche Grammophon

**David Stark**

Associate Principal Double Bass, Academy of St Martin in the Fields

**Luka Šulić**

Cellist, one half of 2CELLOS

**SuRie**

Singer and songwriter – represented the UK in the Eurovision Song Contest 2018

**Adam Walker**

Principal Flute, London Symphony Orchestra

**Shona White**

Actress, singer, musical theatre star

**Jingzhuo Zhang**

Principal Cello, Shanghai Philharmonic Orchestra



'A stellar list of alumni spanning the worlds of classical and popular music'

**The Independent**



'The lively atmosphere and the healthy curiosity, open minds and energy of the students wash away any cynicism. The future seems to be in good hands'

**Magnus Lindberg, composer**



STUDENT LIFE



'This building has been absolutely at the centre of everything that I have done, everything that I have learnt'

**Sir Simon Rattle**



# YOUR FUTURE

Whatever your musical dreams and ambitions, we will help you make them a reality

Maybe you know what you want to do when you graduate; maybe you want to explore as many options as possible before choosing your path. What *is* certain is that you work hard, love performing and are passionate about music. At the Academy you will immerse yourself in music, graduating with the artistic vision and practical skills you'll need to succeed.

Our commitment to preparing students for careers at the top of the music profession is why, according to an independent Destinations of Leavers survey published in 2016 by the UK's Higher Education Statistics Agency, 100% of Academy graduates who responded were either working or undertaking further study six months after graduation.

It's why our students and graduates win contracts with major international labels including Deutsche Grammophon

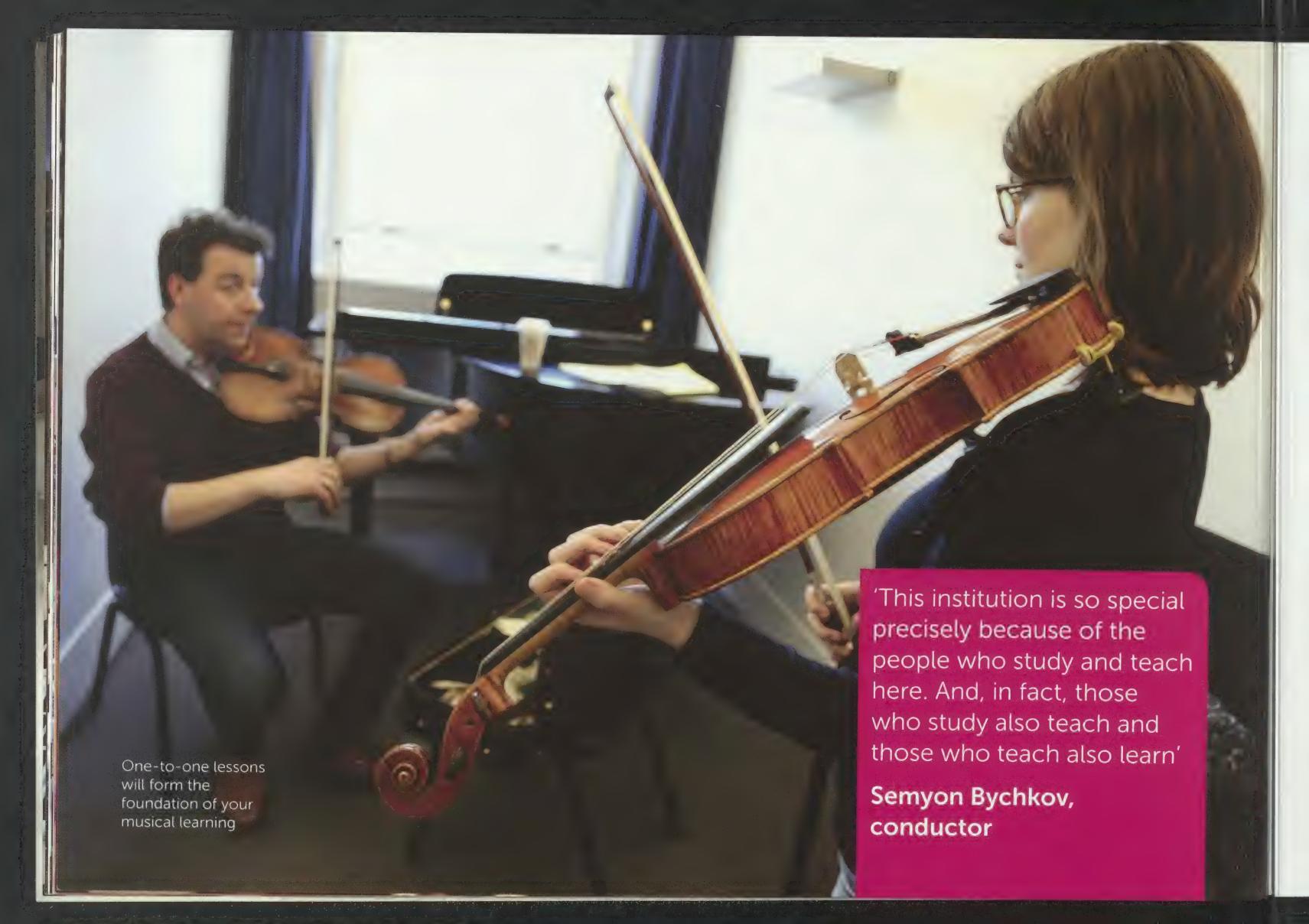
(Miloš Karadaglić, Max Richter, Sir Karl Jenkins, Daniel Hope), Decca (Benjamin Grosvenor, Martynas Levickis, Trystan Llŷr Griffiths, Sheku Kanneh-Mason) and Sony (Gabriela Montero, Ashley Henry).

And it's why alumni such as Sir Simon Rattle, Edward Gardner, Maxim Vengerov, Sir Harrison Birtwistle, Lesley Garrett, Dame Evelyn Glennie, Dame Felicity Lott, Sir Elton John, Michael Nyman and Annie Lennox fill the world's concert halls, opera houses and recording studios.



**'The Academy is an environment that not only encourages collaboration and creativity, but also positivity and a love of music making'**

**Angharad Elin Thomas,  
bassoon student**



A photograph showing a man in a dark shirt playing a violin on the left, and a woman with glasses and long brown hair playing a cello on the right. They are in a room with a piano and a window in the background.

One-to-one lessons  
will form the  
foundation of your  
musical learning

'This institution is so special precisely because of the people who study and teach here. And, in fact, those who study also teach and those who teach also learn'

**Semyon Bychkov,  
conductor**



## INSPIRATIONAL TEACHING

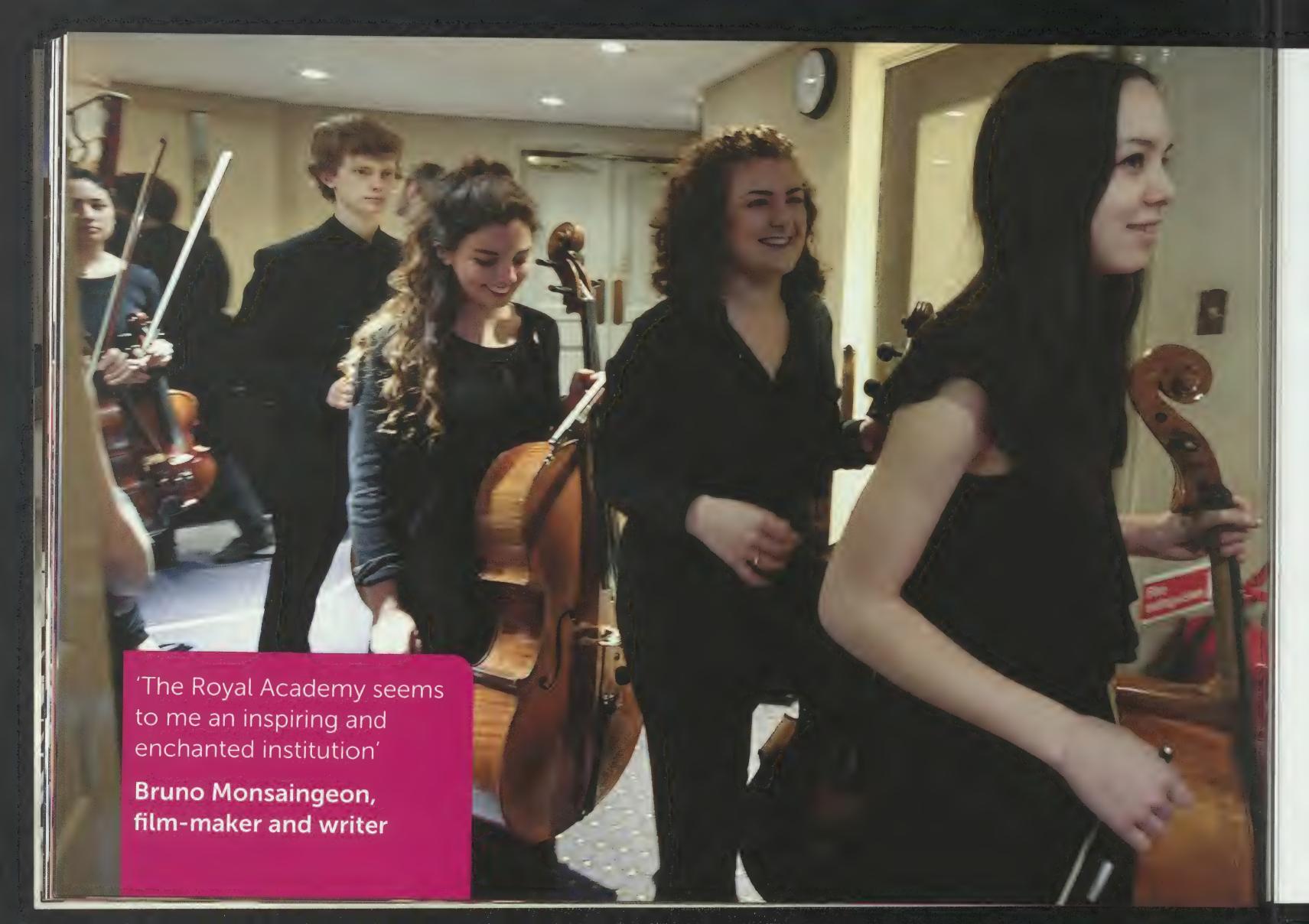
Your professor will be one of the most significant musical influences of your life. We know how vital it is to find someone who brings out the very best in you

Academy teachers are leading professional musicians who combine active performing careers with the challenge of helping young players, singers and composers to achieve their musical ambitions. They share not only their artistic and technical expertise with their students, but also practical advice on how to succeed in the business. There's plenty of inspiration beyond your

one-to-one classes, too. The Academy is made up of a close-knit community in which the friendly, open-minded exchange of ideas is always encouraged.

Our academic staff provide the intellectual background to your instrumental studies, fuelling your curiosity and offering a firm foundation for your musical development.





'The Royal Academy seems to me an inspiring and enchanted institution'

**Bruno Monsaingeon,  
film-maker and writer**



## LEARN BY PERFORMING

The only way to find your individual voice as a musician is to perform. That's why concerts are a way of life at the Academy

Students are involved in nearly 500 events a year, from intimate solo and chamber performances to orchestral concerts, staged operas, musicals and festivals. Our busy performance schedule provides plenty of opportunities for students to gain ensemble experience and to perform publicly, not only in our own performance spaces but also in world-famous London venues such as the Royal Albert Hall, Royal Festival Hall and Wigmore Hall.

The Academy's orchestras and ensembles, which include the Symphony Orchestra, Manson Ensemble (contemporary music), String Orchestra, Jazz Big Band, Symphonic Wind and Brass Ensembles, and the Academy Baroque Orchestra and Becket Ensemble (Classical instruments), cover a huge breadth of repertoire.

And you'll be working with the very best in the business. Regular guest

conductors include Semyon Bychkov, Christian Thielemann, Trevor Pinnock, Sir Mark Elder and Edward Gardner.

We invite members of the world's top orchestras to lead sectional rehearsals, and students participate in side-by-side schemes with orchestras including the London Symphony Orchestra, Philharmonia Orchestra, London Sinfonietta and Czech Philharmonic. Jazz students have performed at the EFG London Jazz Festival, and our Musical Theatre and Royal Academy Opera productions are fully staged and directed by well-known artists at the peak of their careers.

We offer plenty of support to prepare you for a career as a performer. Alongside your individual learning you will take part in practical classes covering topics including stagecraft and how to handle performance anxiety.

# PROFESSIONAL SKILLS

It takes more than being a superb performer to make a life in music – you will need to develop many other personal, practical and technical skills. With our resources we can offer you the best chance to succeed in your chosen career

## PROFESSIONAL DEVELOPMENT

Our professional development provision is an integral part of your degree course and helps to foster your resilience and self-reliance. We offer individual guidance in tandem with events, lectures and seminars. Practical topics covered include the preparation of industry-standard CVs and promotional material, social media, starting and running ensembles, entrepreneurial skills and strategies for turning your individual skills into a sustainable career. We also hold showcases and industry panel events to help you meet the right people and find the exposure you need early on in your career.

## RECORDING FACILITIES

As part of the Susie Sainsbury Theatre and Angela Burgess Recital Hall project (page 30), the Academy has a new

production suite at the heart of its audiovisual operation. Each of our performance venues has broadcast-quality microphones and cameras connected to the latest consoles and workstations. Students can use these professional cameras and microphones, free of charge, through an innovative iPad remote-control system. These 'unattended' recording sessions are available in all our performance venues during term time.

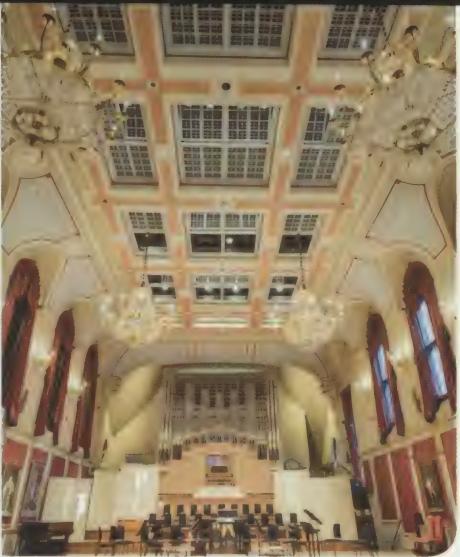
In addition, students can book 'attended' sessions with an engineer for projects involving editing, mixing and post-production. Typically these are held at St Mark's, a former church building equipped with state-of-the-art recording equipment, 10 minutes' walk from the main building.

'The Royal Academy of Music's teaching is outstanding. So is the value it adds ... it rolls out musicians who are highly employable'

**The Guardian**

Academy groups also have a proud discography dating back 20 years, with our recordings regularly praised in the mainstream press. You will have the chance to be part of this legacy.





## OUR FACILITIES

The Academy's buildings combine historic elegance with contemporary architecture and cutting-edge technology

Most of your studies will take place in our striking Edwardian building, which dates from 1911, and a Regency terrace designed by John Nash in the 1820s.

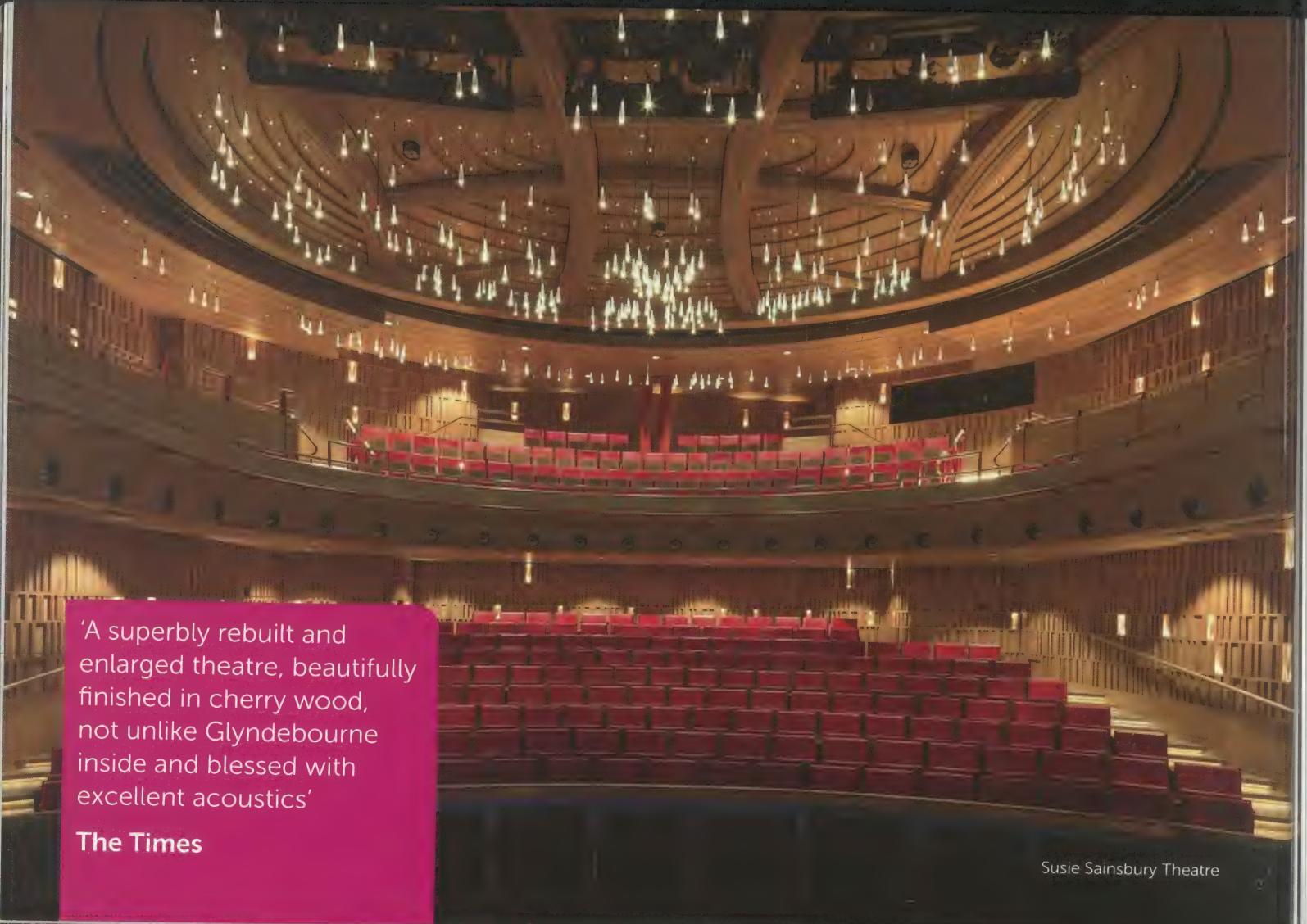
Our main performance spaces are Duke's Hall, our flagship 350-seat concert venue; the David Josefovitz Recital Hall, which was built in 2001; and the fabulous new Susie Sainsbury Theatre and Angela Burgess Recital Hall, which opened in spring 2018.

**'The world-class teaching and the wonderful halls and recording facilities have all helped to make my years at the Academy as productive and valuable as I could have hoped for'**

**Yehuda Inbar, piano student**

### STUDENTS ALSO BENEFIT FROM:

- outstanding teaching and practice studios and rehearsal and lecture rooms
- further practice studios in our custom-built suite at Cross Keys Close, a short walk away
- use of nearby St Mark's Church
- dedicated professional recording services
- a well-equipped library
- our museum, which hosts regular research events and includes on-site instrument workshops
- an excellent canteen serving healthy and affordable meals
- Academy Chimes shop, a convenient source for music, accessories and more



'A superbly rebuilt and enlarged theatre, beautifully finished in cherry wood, not unlike Glyndebourne inside and blessed with excellent acoustics'

**The Times**

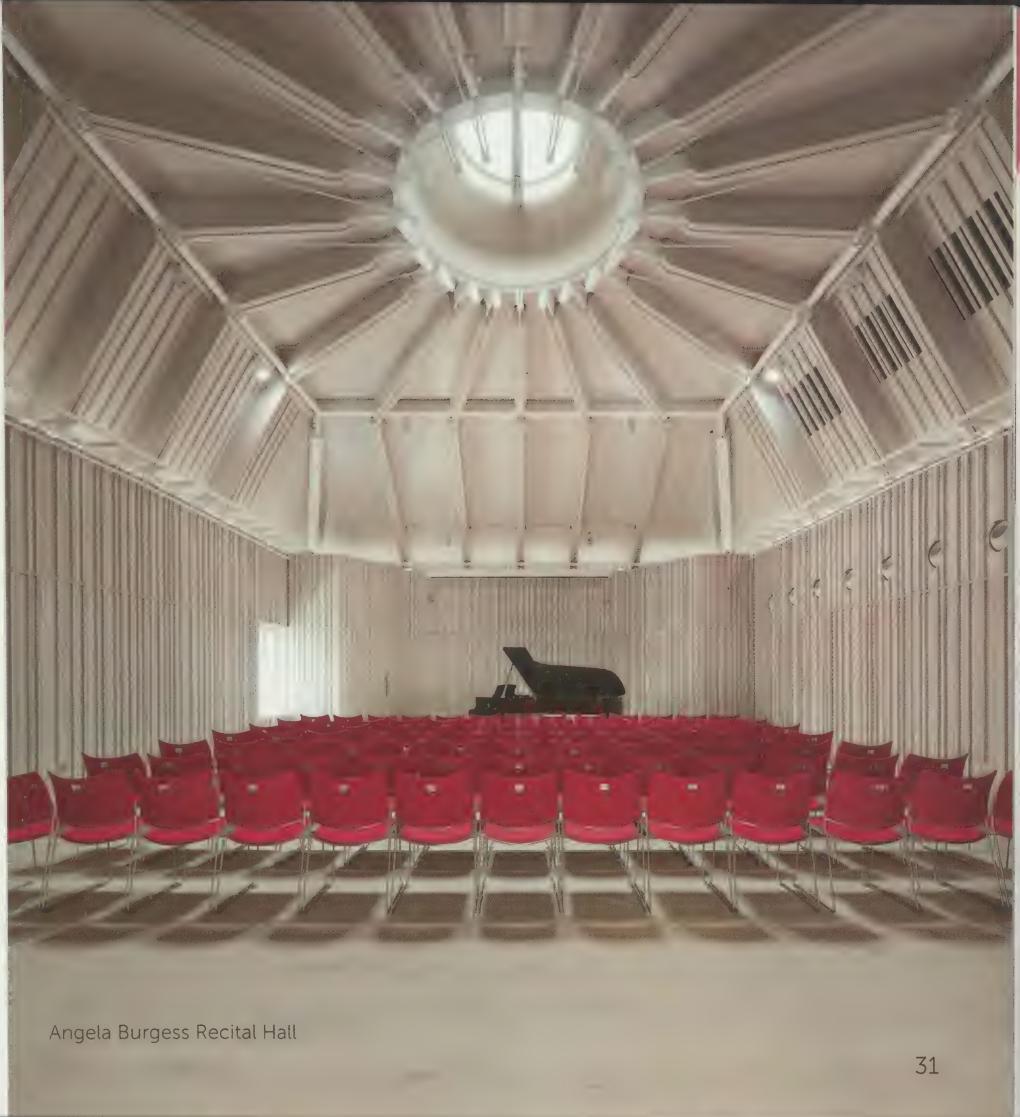
Susie Sainsbury Theatre

# NEW SPACES

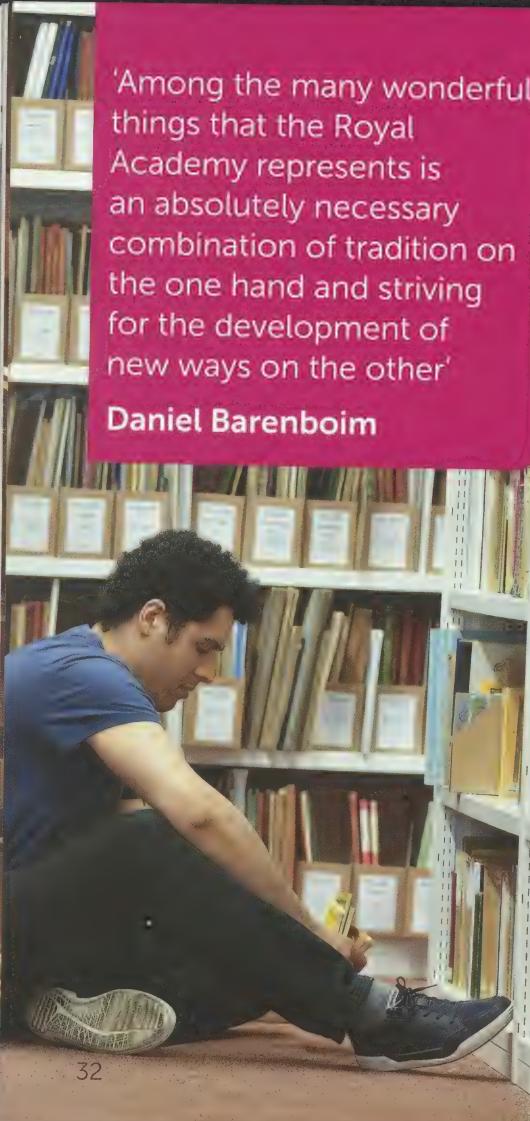
You will have the opportunity to perform in our state-of-the-art theatre and recital hall

The Susie Sainsbury Theatre and Angela Burgess Recital Hall opened in early 2018, following one of the most ambitious building and renovation projects in the history of the Academy. The new spaces have won two RIBA awards (London Building of the Year and a National Award) as well as an RICS Tourism and Leisure Award.

The 309-seat theatre and 100-seat rooftop recital hall include professional-standard recording facilities and the very latest in new technologies, ensuring that they will continue to be fit for purpose long into the future. These new spaces, together with 14 refurbished practice and dressing rooms, a large refurbished jazz room, five new percussion studios and a new control suite for the audiovisual recordings department, have significantly enhanced the Academy's facilities.



Angela Burgess Recital Hall



'Among the many wonderful things that the Royal Academy represents is an absolutely necessary combination of tradition on the one hand and striving for the development of new ways on the other'

Daniel Barenboim

## LIBRARY

The Academy's library is well equipped for students and also holds historical collections of international significance, making it a recognised centre for research

The library contains over 200,000 items, covering materials for the day-to-day lessons and music making of undergraduate and postgraduate students, and also remarkable collections of performance materials – 16th-century lute books in the Robert Spencer Collection, autograph manuscripts by Purcell, Sullivan, Vaughan Williams, Kenny Wheeler and other leading composers, and marked scores and parts from the collections of Henry Wood, Nadia Boulanger, John Barbirolli, Yehudi Menuhin, Otto Klemperer and Charles Mackerras.

The Orchestral Library has approximately 4,000 sets of parts, constantly augmented with new acquisitions. Important research collections include the libraries of Sir Henry Wood and Otto Klemperer. Students can also apply

for access to the University of London Library and the British Library.

### IT SERVICES

Technology plays a vital role in supporting your studies. Our drop-in IT Service Desk will help you set up your email account, connect to wifi and access our range of services. You will be able to get Office 365 for free on your devices and book practice rooms from your phone between classes. We also have a number of computer suites, where you can access the internet, print documents and use specialist music software including Sibelius, which is also available from home.

# MUSEUM

The Academy Museum gives students access to superb historic and modern instruments from its collections, as well as an illuminating archive of important musical materials

Since its foundation in 1822 the Academy has acquired important collections of musical instruments. These include fine stringed instruments by Stradivari and Amati, and others of the French, German and Dutch schools from the Becket and Rutson Collections. In recent years we have been building up the unique Calleva Collection, commissioning stringed instruments from today's finest luthiers. Students may be offered the use of many of these instruments, providing an important boost to their musical development.

Our museum displays some of these instruments, including historic keyboards by Broadwood, Pleyel and Érard, and the Spencer Collection of lutes and guitars. The Academy also holds important collections of art, scores, performance materials, manuscripts and other objects which belonged to

great figures including Yehudi Menuhin, Robert Spencer, Harriet Cohen, David Munrow and Henry Wood. These extensive archives offer students, staff and members of the public unique insights into the creative processes of great musicians, as well as informing our knowledge of performance practice.

There is a practice space in the gallery, giving students an opportunity to rehearse with an informal audience, try out new repertoire and interact with visitors. Classes, seminars and events also often take place in the galleries, which adds a different dimension to students' learning.

Students can also apply to become gallery assistants, which is a paid opportunity designed to fit around their studies.



*'I was privileged to borrow the Academy's 1718 "Maurin" Stradivari, which enabled me to access a wider range of expression and colours'*

**Clare Howick,  
violinist and alumna**



# RESILIENCE AND SUPPORT

The wellbeing of our students is critical. We want you to make the most of your time here and establish good habits that will help you throughout your career

All aspects of our programmes are designed to develop your ability to thrive in the music profession and sustain your wellbeing through a lifetime in music. We have a strong network of experienced staff to help you through your studies and we dedicate significant resources to this area.

Your Programme Tutor and Principal Study Teacher will be the primary contacts in your studies and your first ports of call for advice and guidance. They are supported by your Head of Department and Head of Programme, and by the Deputy Principals and Principal, all of whom take a close interest in the quality of your experience at the Academy.

We know how vital it is to nurture the person as much as the musician. In each of our programmes regular time is set aside to focus on the practical things

that will help you frame your career, from entrepreneurial skills and forging your professional identity to maintaining a healthy, balanced lifestyle and dealing with the pressures that inevitably arise.

## SPECIAL SUPPORT

If things get tough it's important to know where to turn. This may be your teacher or Programme Tutor, but there are also trained counsellors (male and female) whose doors are always open to talk about any aspect of your life and address problems, small or large. They will also be able to refer you to specialist external resources as appropriate.

We believe in a preventive approach to performance-related injury by teaching excellent technique and providing a range of therapeutic disciplines including Alexander Technique, physiotherapy, pilates and yoga. If physical issues arise, we can facilitate access to a broad

range of medical specialists through our uniquely close relationship with the charity Help Musicians UK.

Students with an impairment or specific learning difficulty can get practical support – including assistance with funding applications, where relevant – from our Disability Advisor. We also have an Additional Support Tutor, who can arrange specialist tuition and work with you to develop strategies that will help your musical learning.

Our specialist English Language Support Tutors can help all international students improve their communication skills. Some students will be invited to attend an English Language Welcome Week before the start of the academic year. We provide weekly language classes for students who need regular assistance, and a Help Desk for those who require language support for their written work.



'The Academy exudes a cosmopolitan confidence in tune with the global classical music business'

**The Guardian**



## STUDENTS' UNION

Living and studying in London is an experience unlike any other, and for musicians the opportunities are endless. And there's plenty going on within the walls of the Academy, too...

Our Students' Union (SU) is central to all aspects of life at the Academy. Every enrolled student is a member of the SU and can get involved on many levels.

We start the year with Freshers' Week, with other social highlights including the Christmas Party, the Film Orchestra and the Summer Ball. The bar and canteen areas are ideal locations for our regular jazz jams and soul nights, with pub quizzes and film nights also taking place throughout the year. We have very active male and female football teams and regular SU yoga sessions. As a constituent college of the University of London we also have access to hundreds of different societies and clubs.

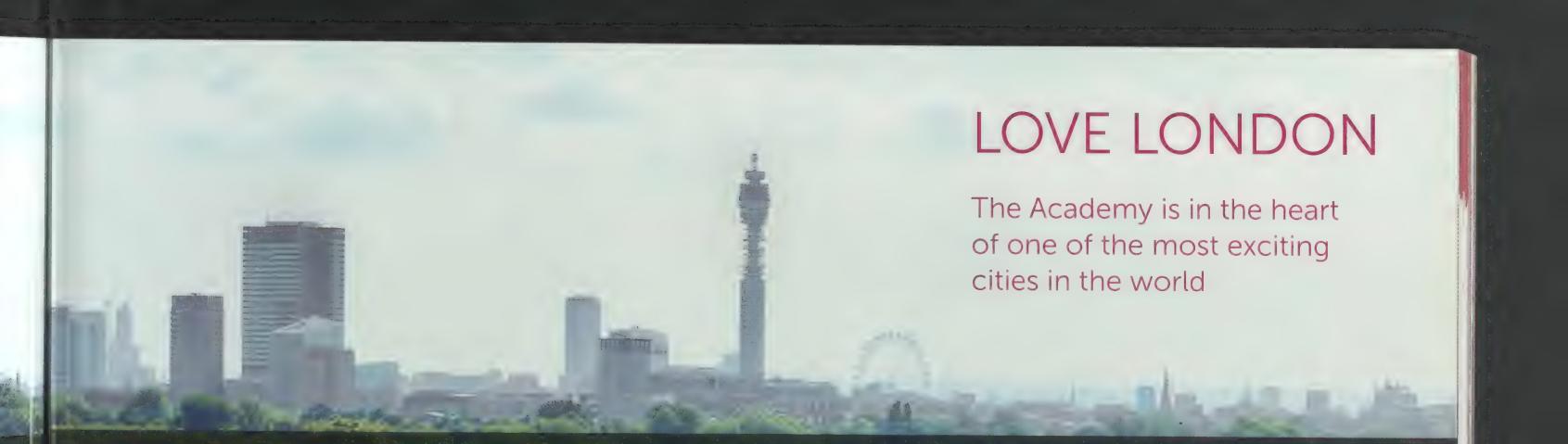
Working alongside the Students' Union President are four student representatives – an undergraduate rep, a postgraduate rep, a welfare rep and a societies and events rep. Your SU team works together to ensure that students' voices are represented at all levels of the Academy. The SU President attends all boards and committees to make sure concerns ranging from courses to facilities are heard, and to create the best possible environment for students. Additionally, students have the opportunity to address staff members directly at committees such as the Student-Staff Liaison Committee.



'Moving to a new country was daunting, but I needn't have worried – the atmosphere at the Academy is very friendly and welcoming. I spent Freshers' Week making friends and getting as much advice as I could from staff and students'

**Lucie Chabard,  
harpsichord student**





# LOVE LONDON

The Academy is in the heart of one of the most exciting cities in the world



London is one of the most vibrant, cosmopolitan, eclectic, exciting, historic and beautiful cities in the world, and the Academy is situated right in its centre. It's a great place to be a student and an inspiring place to study music.

On any day of the week you can hear some of the world's best soloists, bands, orchestras and singers in venues across the city – many with your student discount. And if you're looking for creative inspiration of a different kind, there are countless theatres, galleries, clubs, bars, parks and museums to visit.

Within walking distance of the Academy are Regent's Park, Wigmore Hall, Oxford

Street, the many theatres of the West End and the diverse bars of Soho. It's also easy to enjoy the unique offerings of Camden Market and the buzz of the South Bank, a hub of culture and creativity.

It's for all of these reasons, and more, that London took the top spot in the most recent Student City Rankings by university experts QS (May 2018). The criteria included student experience, job prospects and friendliness to international students.

Whatever your passions and interests, in London you will find somewhere to enjoy them and people with whom to share them.

# ACCOMMODATION

The sheer size of London can make moving here seem a daunting prospect. We can help you find the right place to live

Our Estates Department is uniquely equipped to help students and prospective students with a wide range of accommodation, including:

**Marylebone Flats** – 12 self-catered flats leased by the Academy and sublet on a per-room basis to students. They are just five minutes' walk from the Academy and provide space for 34 students.

**University of London Intercollegiate Halls** – the largest community of Academy students live together in UoL's Nutford House, which is within walking distance of the Academy.

**University of London Student Homes** – these are houses or flats sourced by the University of London from private landlords in areas within 30 minutes of the Academy. They can range in size from four to eight bedrooms, with shared living spaces.

## International Students House

**(ISH)** – this charity offers affordable accommodation for students from a variety of universities and institutions. ISH is located on Great Portland Street, very close to the Academy.

There are also other private halls of residence across London, as well as hostels, lodgings, homestays and house shares. Our guides to accommodation are available online at [www.ram.ac.uk/accommodation](http://www.ram.ac.uk/accommodation).

All current and future Academy students are eligible for free advice and guidance on private accommodation and house hunting from the University of London Housing Services (ULHS). They have a large database of available accommodation – both whole properties and individual rooms.



# SCHOLARSHIPS AND BURSARIES

Our alumni and friends contribute generously each year to provide financial support to students like you

In fact, about a third of all scholarship funds awarded by the Academy come from donations. Every effort is made to increase the amount available to students each year.

Entrance Scholarships (except for Gap Year and Year Abroad Programmes) are merit based and are awarded following a live audition in the UK or at one of our overseas audition centres (see page 95).

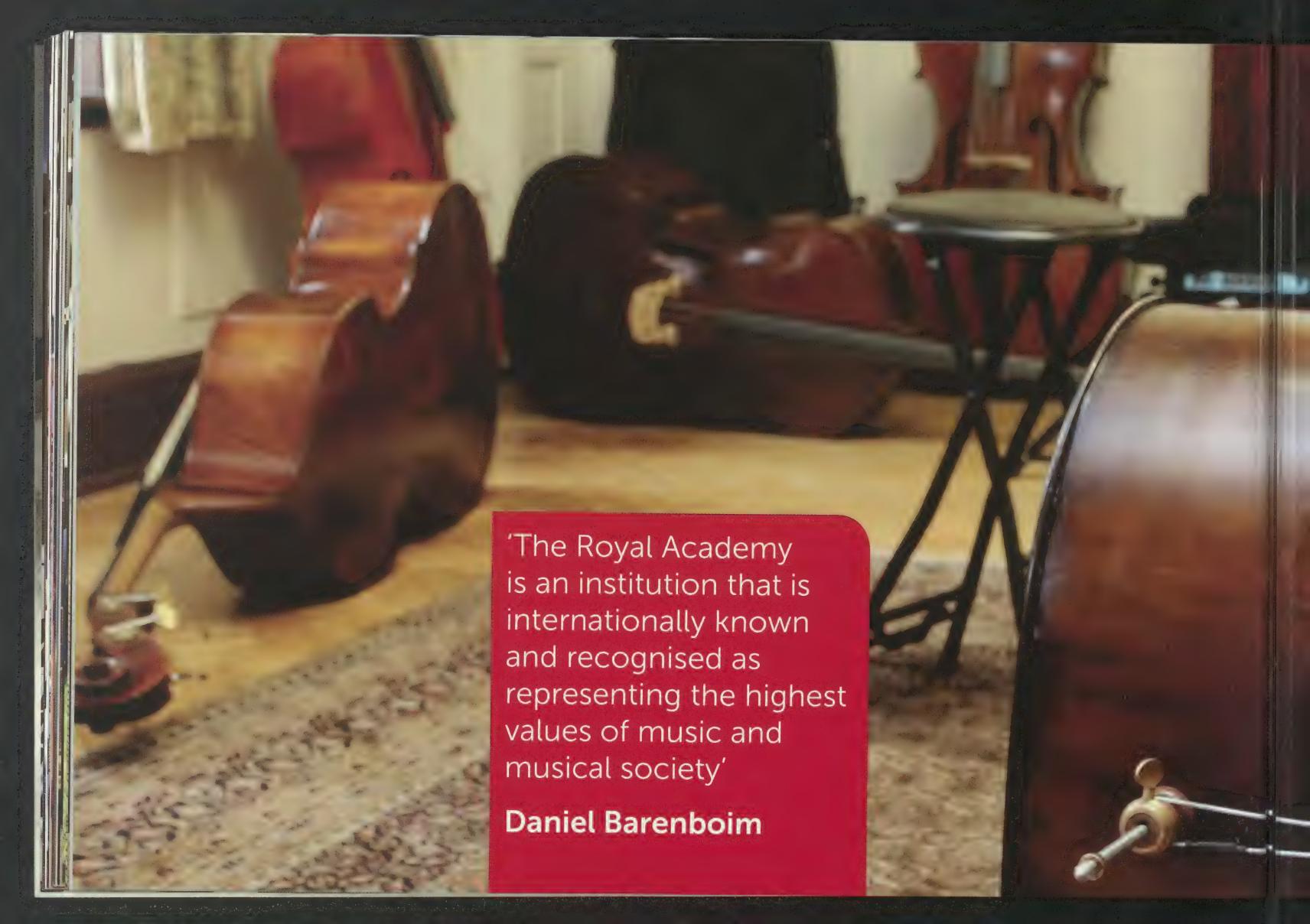
## FINANCIAL HARSHSHIP

Students who are suffering financial hardship during their time at the Academy can apply for help through the Deputy Principal and Dean's office.



'Every time I attend an opera, Lieder recital or other musical event I feel that my decision [to contribute] was absolutely the right one'

**Paul Duffy, donor**

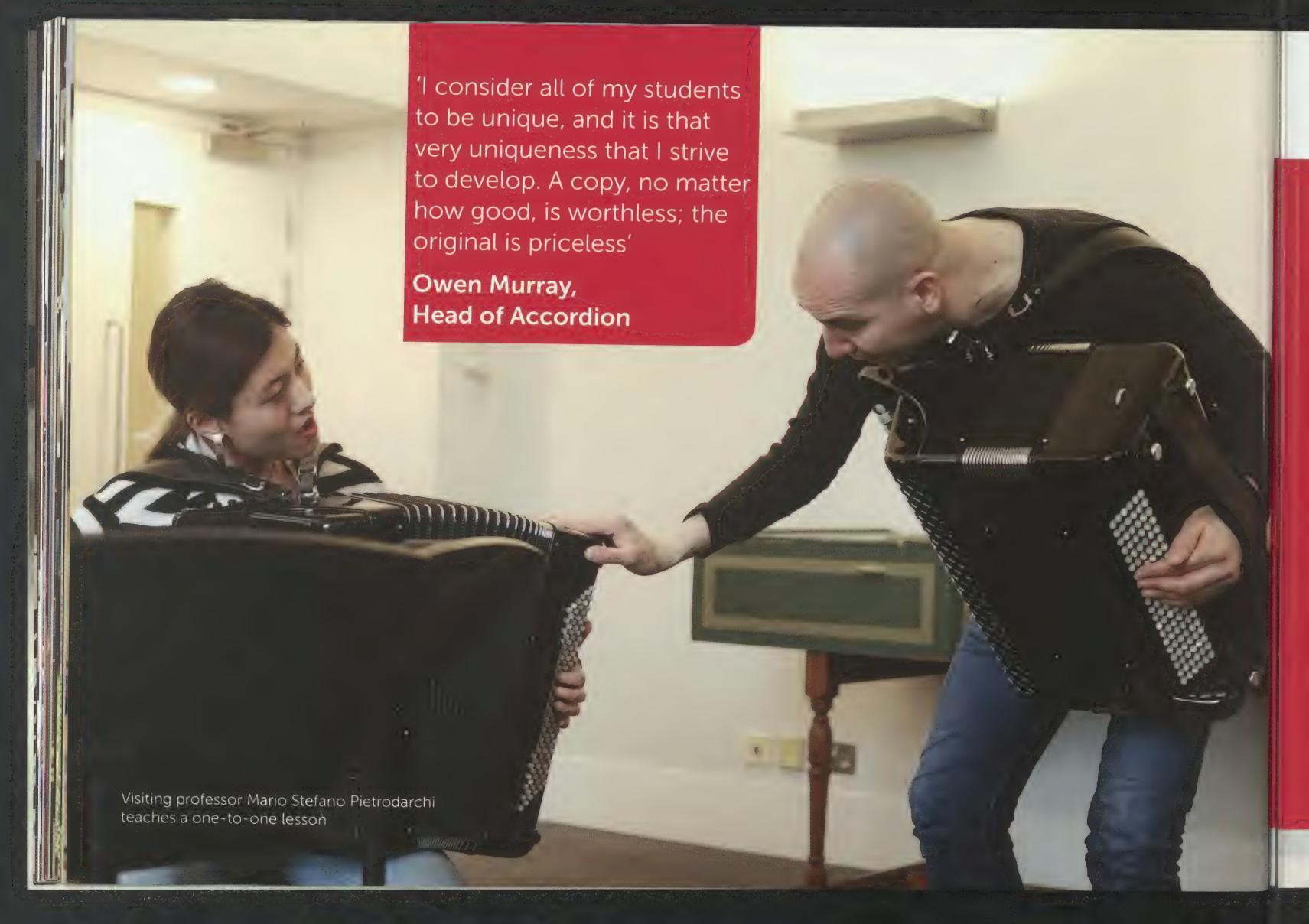


'The Royal Academy  
is an institution that is  
internationally known  
and recognised as  
representing the highest  
values of music and  
musical society'

**Daniel Barenboim**

A black and white photograph showing a close-up of a person's hands playing a double bass. The hands are positioned on the neck and bridge of the instrument. The background is dark and out of focus, suggesting a concert or rehearsal setting.

OUR DEPARTMENTS

A photograph showing a young woman with dark hair tied back, wearing a black and white patterned sweater, playing a dark-colored accordion. She is looking down at the instrument. To her right, a man with a shaved head, wearing a dark jacket over a light shirt, is leaning in to look closely at the instrument. In the background, there's a wooden music stand with sheet music and a light-colored wall.

'I consider all of my students to be unique, and it is that very uniqueness that I strive to develop. A copy, no matter how good, is worthless; the original is priceless'

**Owen Murray,  
Head of Accordion**

Visiting professor Mario Stefano Pietrodarchi  
teaches a one-to-one lesson

**HEAD OF ACCORDION**  
**OWEN MURRAY**  
Administrator: Karen Ingram

Tel: +44 (0)20 7873 7380  
Email: [accordion@ram.ac.uk](mailto:accordion@ram.ac.uk)  
Web: [www.ram.ac.uk/accordion](http://www.ram.ac.uk/accordion)

**VISITING PROFESSORS  
OF ACCORDION**  
Friedrich Lips  
Cao Xiaoqing

**VISITING PROFESSOR  
OF BANDONEON**  
Mario Stefano  
Pietroarchi



# ACCORDION

The Royal Academy of Music was the first British conservatoire to introduce teaching for the classical accordion

Since it was founded in 1986, the Accordion Department has been a pioneering force, developing new repertoire and producing some of the world's most successful accordion players. Our focused, friendly community is led by the Head of Accordion, Owen Murray, himself a celebrated performer, dedicated teacher, recording artist and international soloist with experience in all aspects of accordion performance.

Students and professors work together in a lively and creative environment. As part of your programme you will perform solo repertoire, hone technical skills, form chamber music ensembles and connect to the wider musical world.

The accordion is thoroughly integrated into the life and work of the Academy. Our undergraduate and postgraduate students enjoy countless collaborations with Academy composers and performers of other instruments.

A young man with dark hair is playing a large brass instrument, likely a tuba or bass horn. He is wearing a light blue shirt and is looking intently at the instrument. The instrument has a shiny, reflective surface. In the background, there are other brass instruments and a person's head is visible, also playing an instrument.

'Working with such talented and motivated students makes my role at the Academy an exciting, challenging and fulfilling one. Seeing them achieve the success they deserve is a rewarding experience'

**Mark David, Head of Brass**

**ARTISTIC DIRECTOR AND  
HEAD OF BRASS**  
**MARK DAVID**  
Administrator Alice Kelley

Tel: +44 (0)20 7873 7320  
Email: brass@ram.ac.uk  
Web: www.ram.ac.uk/brass

**INTERNATIONAL  
VISITING PROFESSORS**

**Horn**

Radovan Vlatković

**Trumpet**

Eric Aubier  
Reinhold Friedrich

**Trombone**

Jørgen van Rijen

**SENIOR TUTOR  
OF BRASS**

Bob Hughes

**PROFESSORS**

**Horn**

Roger Montgomery  
*natural horn*  
Martin Owen  
Michael Thompson  
*Aubrey Brain Chair*

**Richard Watkins**

*Dennis Brain Chair*  
Katy Woolley

**Trumpet**

Paul Beniston  
Mark David Head of Brass  
Robert Farley  
*natural trumpet, cornetto*  
John Hutchins  
*natural trumpet,  
BMus Tutor*

Mike Lovatt Derek Watkins

*Chair of Trumpet*

Will O'Sullivan  
Gareth Small

**Trombone**

Ian Bousfield  
*tenor trombone*  
Dudley Bright  
*tenor trombone*  
Matthew Gee  
*tenor trombone*

**Bob Hughes**

*bass trombone*  
Keith McNicoll

*bass and  
contrabass trombone*

Mark Templeton

*tenor trombone*  
Adam Woolf  
*sackbut, early trombone*

**Tuba**

Patrick Harrild

**Euphonium and  
Bass Trumpet**

James Maynard

**Serpent and  
Ophicleide**

Stephen Wick

**ENSEMBLE IN  
RESIDENCE**

Septura



# BRASS

The Academy's Brass Department is one of the premier conservatoire departments in the world, with recent alumni performing in top ensembles and holding principal orchestral positions both in the UK and abroad

We offer individual lessons with our team of distinguished professors and visiting professors, who are active at the highest professional level, an unparalleled range of masterclasses with the many internationally renowned artists who visit regularly, and a rich orchestral and chamber music programme.

As well as receiving the essential musical and technical grounding in the core repertoire, our undergraduate and postgraduate students take advantage of a wide range of performance opportunities. Collaborations with prestigious venues across London, partnerships with orchestras, and competitions – both internal and external – will help you make the most of your time at the Academy and prepare you for a fulfilling career in music.



'My role is to draw students both into the modern realities of the choral conducting profession and the rich British traditions of choral musicianship'

**Patrick Russill,  
Head of Choral Conducting**

**HEAD OF CHORAL CONDUCTING**  
**PATRICK RUSSILL**  
Administrator: Sam Batchelor

Tel: +44 (0)20 7873 7405  
Email: [choralconducting@ram.ac.uk](mailto:choralconducting@ram.ac.uk)  
Web:  
[www.ram.ac.uk/choralconducting](http://www.ram.ac.uk/choralconducting)

**VISITING PROFESSORS**  
Roland Börger  
David Hill  
James O'Donnell

**TEACHING STAFF**  
Alexander Ashworth  
*Vocal Technique*  
Paul Brough  
*Technique and Interpretation Performance Classes*  
Ruth Byrchmore  
*Aural Skills*

Sian Edwards  
*Symphonic Repertoire and Skills*  
Cathal Garvey  
*Baton Technique*  
Esther Jones  
*Pedagogy*  
Patrick Russill  
*Head of Choral Conducting*



## CHORAL CONDUCTING

The Academy's two-year Choral Conducting Programme is the UK's longest-established specialist course in conducting for choirs

The programme covers a wide range of sacred music for both concert and liturgical events, as well as selected secular repertoire. With expertise in conducting, rehearsal and baton technique, choral music, vocal technique and aural skills, our professors will equip you with all the necessary skills for an active and diverse career.

The Academy's location in the centre of London, at the heart of the British choral tradition, provides an enviable learning environment and enables us to collaborate closely with leading professional, amateur and collegiate choirs.

We offer Principal Study Choral Conducting at postgraduate level only. At undergraduate level it is offered as an optional choir-training class, but not as Principal Study.



Students have the opportunity to work with such respected composers as Sir Harrison Birtwistle

'As a regularly performed and commissioned composer, I am acutely aware of the importance of training our students to be able to get work after they leave'

**Prof Philip Cashian,  
Head of Composition**

**HEAD OF COMPOSITION**  
**PROF PHILIP CASHIAN**  
Administrator and Project Manager:  
Emily Mould

Tel: +44 (0)20 7873 7379  
Email: composition@ram.ac.uk  
Web: www.ram.ac.uk/composition

**VISITING PROFESSORS**

Sir Harrison Birtwistle  
Tod Machover  
James Newton Howard  
Andrew Norman  
Bent Sørensen

**PROFESSORS**

Dr Rubens Askenar  
Christopher Austin  
Prof Simon Bainbridge  
Gary Carpenter  
Prof Philip Cashian  
*Head of Composition*

**Dr Edmund Finniss**

Helen Grime  
Morgan Hayes  
David Sawyer

**SUPPORTING STUDIES**

Oscar Colomina Bosch  
*Orchestration and Conducting*  
Philip Dawson  
*Creative Technology*  
Paul Morley  
*Music and Contemporary Culture*

**Dr Patrick Nunn**

*Techniques of Composition*

**HONORARY RESEARCH FELLOWS**

Dr Tansy Davies  
Huw Watkins



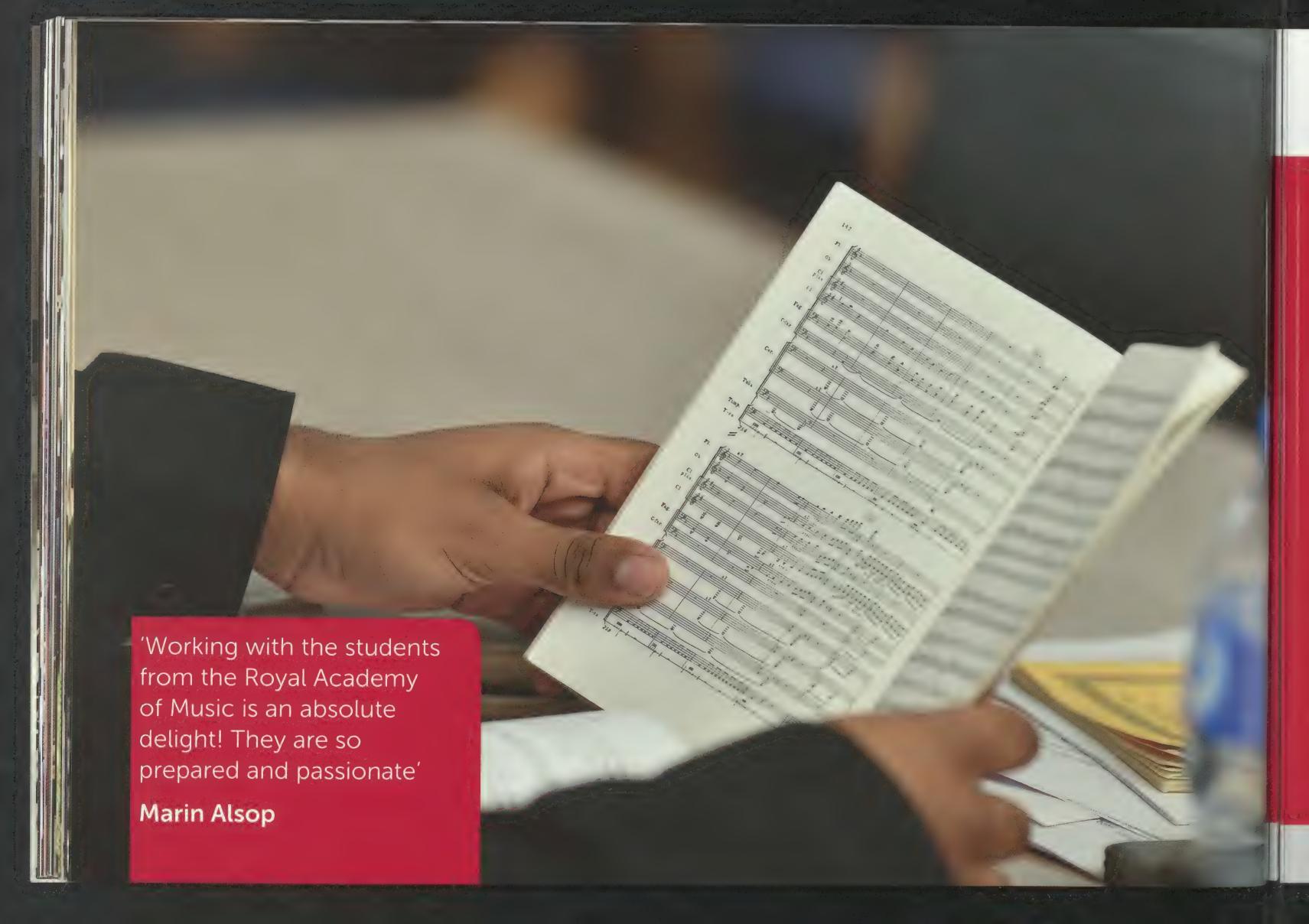
## COMPOSITION AND CONTEMPORARY MUSIC

Composition at the Academy centres on intensive project-based and highly collaborative degree programmes. Composers have a wide range of opportunities for performance and recording in different creative contexts

Our undergraduate programme is shaped to give you a strong foundation in compositional technique, whether your interests lie in writing for concert, media and film, staged productions or electronic music.

At postgraduate level our demanding programmes comprise a full schedule of project work, including workshops, performances and recordings of student compositions. Over the last year the Composition Department has staged at least 20 concerts of new works, both inside and outside the Academy.

Both programmes are taught by dedicated teachers and active composers who are engaged in a broad range of compositional activities. Our collaborative environment will allow you to develop your individual style and musical personality.



'Working with the students from the Royal Academy of Music is an absolute delight! They are so prepared and passionate'

**Marin Alsop**

**HEAD OF CONDUCTING**  
**SIAN EDWARDS**  
Administrator: Sam Batchelor

Tel: +44 (0)20 7873 7405  
Email: [conducting@ram.ac.uk](mailto:conducting@ram.ac.uk)  
Web: [www.ram.ac.uk/conducting](http://www.ram.ac.uk/conducting)

**TEACHING STAFF**

Ruth Byrchmore  
*Aural Training and  
Musicianship*  
Sian Edwards  
*Head of Conducting*

Prof Raymond Holden  
*Contextual Studies in  
Performance Practice and  
Performance History*

Colin Metters  
*Professor Emeritus  
of Conducting*  
Patrick Russill  
*Choral Repertoire and Skills*



# CONDUCTING

The Academy's postgraduate Conducting Programme is recognised as one of the foremost in the world, with students regularly being coached by leading conductors

Focusing on a small, high-quality intake, we are able to offer students many opportunities to rehearse and perform in different settings, from two-piano workshops and intimate chamber ensembles to full symphony orchestra. The environment is friendly, collaborative and focused.

The programme begins with technical and rehearsal skills, followed by opportunities to integrate your work into other departments including early music performance, opera, contemporary music, and education and outreach.

We offer a two-year course of Principal Study Conducting at postgraduate level. At undergraduate level you can study conducting either in introductory classes or, if you wish to pursue it to a high level, as an intermediate or advanced elective.



Distinguished classical guitarist  
David Russell shares his expertise

'Michael [Lewin] was incredible because he never stopped me from expressing myself the way I wanted to, but he always helped me express myself better'

**Miloš Karadaglić, alumnus  
and President of Alumni**

**HEAD OF GUITAR**  
**MICHAEL LEWIN**  
Administrator: Alice Kelley

Tel: +44 (0)20 7873 7320  
Email: [guitar@ram.ac.uk](mailto:guitar@ram.ac.uk)  
Web: [www.ram.ac.uk/guitar](http://www.ram.ac.uk/guitar)

**VISITING  
PROFESSORS**  
David Russell  
John Williams  
Fabio Zanon

**PROFESSORS**  
Christoph Denoth  
*voice and guitar*  
Stephen Goss  
*Guitar Ensembles*  
Michael Lewin  
*Head of Guitar*  
Timothy Walker  
*voice and guitar*

**CONSULTANT**  
Julian Bream



# GUITAR

The Academy has established itself as a leading international centre for the study of the classical guitar at undergraduate and postgraduate levels

Our comprehensive curriculum and unique musicological resources help students to reach the highest standards as soloists, ensemble players and teachers. The expertise of the department covers every aspect of guitar performance, from the concert platform to the theatre, ballet, opera house and recording studio, as well as specialisms in the main historical periods.

You will take part in masterclasses, lectures and concerts with distinguished visiting artists, luthiers and composers. The promotion of student compositions for the guitar also forms an integral part of the department's work.

The Academy is the custodian of the Spencer Collection, which includes important lutes, guitars, printed books and manuscripts.



'I had four amazing years here and inspirational teachers who led and guided me. The standard of playing now is inspiring'

**Catrin Finch, alumna and Visiting Professor**

**HEAD OF HARP**  
**KAREN VAUGHAN**  
Administrator: Karen Ingram

Tel: +44 (0)20 7873 7380  
Email: [harp@ram.ac.uk](mailto:harp@ram.ac.uk)  
Web: [www.ram.ac.uk/harp](http://www.ram.ac.uk/harp)

**VISITING PROFESSORS  
OF HARP**

Milda Agazarian  
Catrin Finch  
Isabelle Moretti  
Isabelle Perrin  
Erika Waardenburg

**VISITING PROFESSOR  
OF JAZZ HARP**

Park Stickney  
  
**PROFESSORS**  
Sue Blair *Orchestral Tutor*  
Prof Skaita Kangas  
*Professor Emerita of Harp*  
Frances Kelly *early harp*  
Alison Martin *Opera Tutor*

Charlotte Seale  
*LRAM Teaching Diploma*  
Helen Tunstall  
*Contemporary Music  
Studies*  
Karen Vaughan  
*Head of Harp,  
Orchestral Studies*  
Catherine White  
*Sight-reading Tutor*



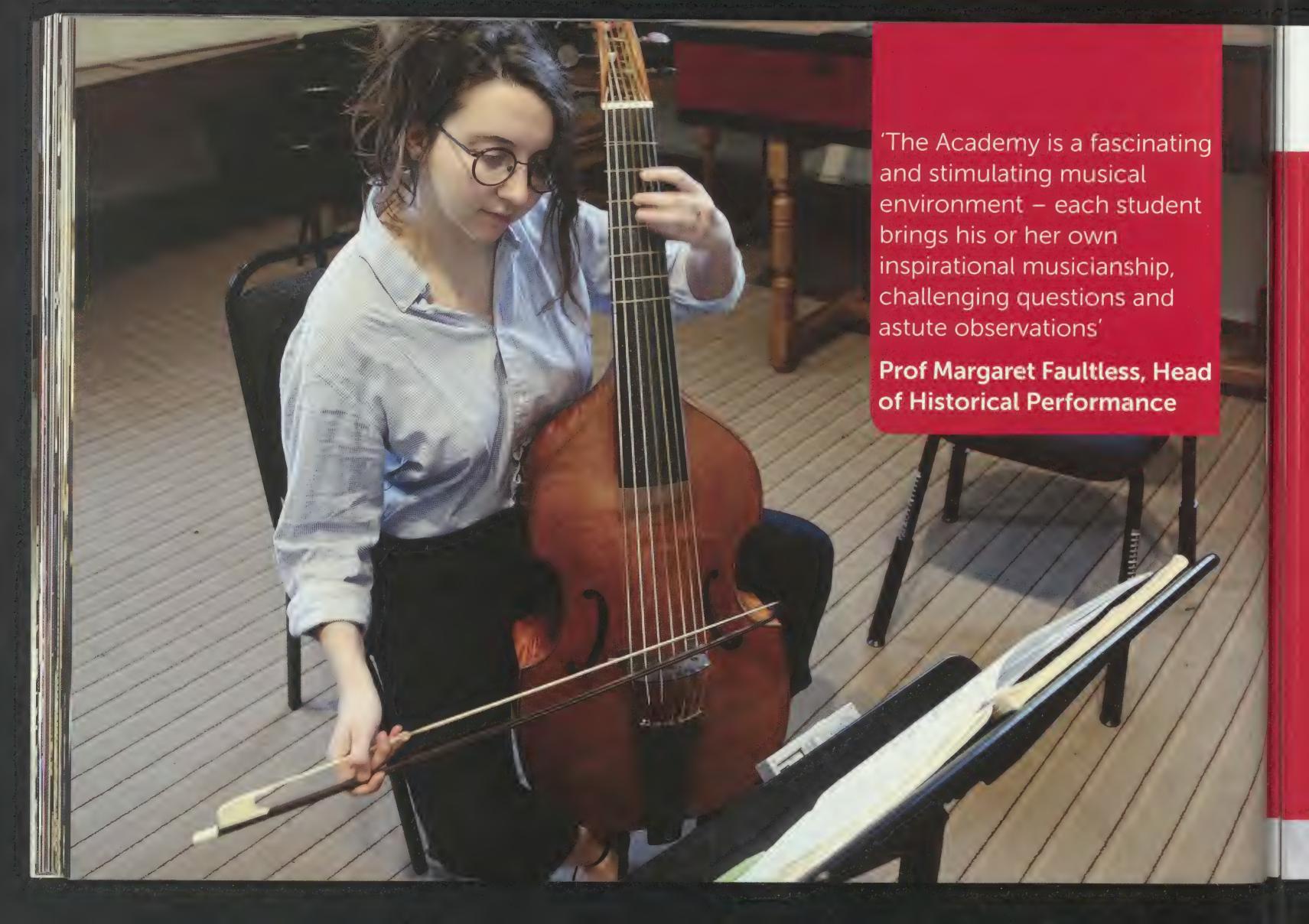
# HARP

The Harp Department is a tight-knit, thriving community, with students and professors working together in a supportive environment

Teaching at undergraduate and postgraduate level covers solo, concerto and chamber repertoire and all aspects of orchestral playing. From Baroque to jazz, our harpists are trained to take on anything the music profession requires.

The harp is thoroughly integrated into the life and work of the Academy, with students collaborating regularly with composers and other instrumentalists, and new works being commissioned every year by the Harp Department. Our professors include celebrated performers and recording artists. You will have the opportunity to work with specialists in orchestral and contemporary repertoire, early harp, jazz and opera as well as distinguished visiting professors.

Academy harpists have won prizes in international competitions and many alumni hold orchestral and teaching positions worldwide.

A young woman with dark hair and glasses, wearing a light blue shirt and dark trousers, is seated and playing a double bass. She is looking down at the instrument. In the background, there is a piano and some bookshelves. The floor is made of light-colored wood planks.

'The Academy is a fascinating and stimulating musical environment – each student brings his or her own inspirational musicianship, challenging questions and astute observations'

**Prof Margaret Faultless, Head of Historical Performance**

**HEAD OF HISTORICAL PERFORMANCE**  
**PROF MARGARET FAULTLESS**  
Administrator and Project Manager; Emily Mould

Tel: +44 (0)20 7873 7379  
Email: [historical@ram.ac.uk](mailto:historical@ram.ac.uk)  
Web: [www.ram.ac.uk/historical](http://www.ram.ac.uk/historical)

**MICALEA COMBERTI**  
**CHAIR OF BAROQUE VIOLIN**  
Rachel Podger

**WILLIAM CROTCH**  
**CHAIR**  
Laurence Cummings  
*harpsichord, basso continuo*

**VISITING PROFESSORS**  
**Viola**  
Jane Rogers

**Recorder**  
Daniel Brüggen  
Peter Holstlag

**PROFESSORS**  
**Strings**  
Pavlo Beznosiuk  
*violin, viola*

Prof Margaret Faultless  
*violin, Head of Historical Performance*

Elizabeth Kenny  
*lute, theorbo*  
Jonathan Manson  
*cello, viola da gamba*  
Nicolette Moonen  
*violin, viola*  
Chi-chi Nwanoku  
*double bass*

Simon Standage *violin*  
Matthew Truscott *violin*

**Keyboard**  
Carole Cerasi  
*harpsichord, fortepiano*  
Pawel Siwczak  
*harpsichord, basso continuo*

**Recorder**  
Anna Stegmann  
Pamela Thorby

**Flute**  
Lisa Beznosiuk

**Oboe**  
Katharina Spreckelsen  
**Clarinet**  
Eric Hoeprich  
**Bassoon**  
Andrew Watts

**Brass**  
Robert Farley  
*natural trumpet, cornetto*  
John Hutchins  
*natural trumpet*  
Roger Montgomery  
*natural horn*  
Stephen Wick  
*serpent, ophicleide*  
Adam Woolf  
*sackbut, early trombone*

Philippe Herreweghe



## HISTORICAL PERFORMANCE

Academy graduates permeate the current generation of professional historical performance specialists

The Historical Performance Department will foster your musicianship, instrumental technique and unique creativity, as well as developing your understanding of historical performance practice. Our undergraduate and postgraduate students work with world-class professors and study a wide range of repertoire, including other relevant disciplines such as dance and continuo. Recorder players also explore contemporary repertoire and techniques, often working with young composers. Students are encouraged to develop their own ventures in a friendly and collaborative atmosphere.

Performance opportunities range from the major Bach series, the Haydn symphony series, opera, orchestral projects, chamber music, consort playing and many external concerts, providing you with invaluable experience as a professional musician.



'The Royal Academy of Music's big band ... showed the class of the emerging jazz generation'

**The Guardian**

**HEAD OF JAZZ****NICK SMART**Administrator and Project Manager:  
Emily MouldTel: +44 (0)20 7873 7379  
Email: jazz@ram.ac.uk  
Web: www.ram.ac.uk/jazz**JAZZ ARTIST  
IN RESIDENCE**

Dave Holland

**VISITING PROFESSOR**

Chris Potter

**PROFESSORS****Bass  
(Electric/Acoustic)**Jeremy Brown  
Laurence Cottle  
Tom Herbert  
Jasper Høiby  
Michael Janisch**Drum Kit**Martin France  
Ian Thomas  
Jeff Williams**Guitar**Chris Montague  
Mike Outram  
John Parricelli  
Mike Walker**Jazz History/  
Critical Listening**Keith Nichols  
Mark Racz  
Alyn Shipton  
Martin Speake**Piano**Tom Cawley  
*Aural and Transcription*  
Kit Downes  
Nikki Iles  
Liam Noble  
Gwilym Simcock**Voice**Pete Churchill  
Nia Lynn  
Norma Winstone**Rhythmic Skills**

Barak Schmool

**Composition and  
Arranging**

Pete Churchill

**Creative Technology**

Aram Zarikian

**Repertoire/  
Improvisation**Tom Cawley  
Pete Churchill  
Gareth Lockrane  
Nick Smart  
Martin Speake**Jazz Supporting  
Studies**

Nikki Iles

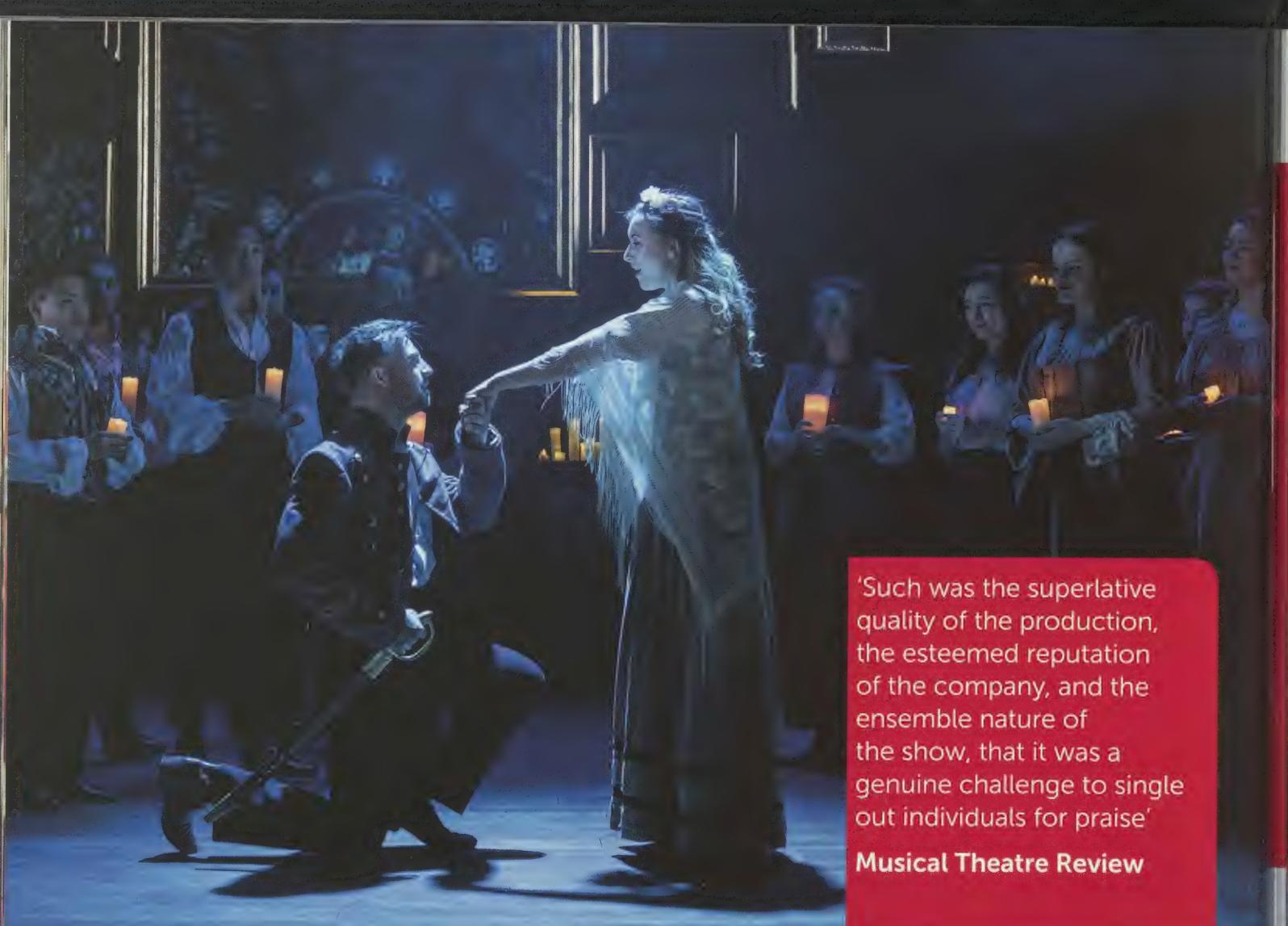
**Trombone**Mark Bassey  
Gordon Campbell  
Barnaby Dickinson  
Trevor Mires  
Mark Nightingale**Trumpet**Steve Fishwick  
Mike Lovatt  
Nick Smart *Head of Jazz***Vibes**Jim Hart  
Anthony Kerr

# JAZZ

Since our Jazz Programme started 30 years ago, we have produced an outstanding array of versatile, creative and employable jazz musicians

We support students to find their unique creative voice, which will speak equally across performance, improvisation and composition. We do this through full and varied undergraduate and postgraduate programmes that cover many aspects and forms of jazz and its meeting points with other genres.

The Jazz Programme is taught by an outstanding faculty of musicians and teachers whose experience covers the breadth of contemporary jazz practice. We foster an encouraging environment in which to learn and experiment with this extremely broad art form, equipping you with all the skills you'll need as a working musician. Thanks to the scale, focus and personal approach of our training, students get frequent performance opportunities. Our regular ensemble projects and annual Jazz Festival offer students the chance to work intensively with some of the finest jazz players and composers in the world.



'Such was the superlative quality of the production, the esteemed reputation of the company, and the ensemble nature of the show, that it was a genuine challenge to single out individuals for praise'

**Musical Theatre Review**

**HEAD OF MUSICAL THEATRE**  
**DANIEL BOWLING**  
Company Manager: Katie Blumenblatt  
Events Manager: Gillian Schofield

Tel: +44 (0)20 7873 7483  
Email: mth@ram.ac.uk  
Web: [www.ram.ac.uk/mth](http://www.ram.ac.uk/mth)

**VISITING PROFESSOR  
OF MUSICAL THEATRE**

Claude-Michel  
Schönberg

**SONDHEIM  
PROFESSOR OF  
MUSICAL THEATRE  
VOCAL STUDIES**  
Mary Hammond

**TEACHING STAFF**

Dylan Brown *Acting*  
Josh Darcy *Improvisation*  
Ryan Gover *Tap*  
George Hall  
Project Director,  
*History of Musical Theatre*  
Sam Kenyon  
*LRAM Teaching Diploma*  
Olga Masleinnikova  
*Devising and Movement  
for Actors*

**Matt Ryan Project Director**

Anne-Marie Speed  
*Head of Voice,  
Spoken Word*  
Karl Stevens *Dance*  
Milo Twomey  
*Acting Through Song*  
Lloyd Wyld *Voice*

**SINGING TEACHERS**

Ross Campbell  
Kevin Fountain  
Alison Guill  
Ann James  
Mary King  
James Spilling

**MUSICAL DIRECTOR  
PROGRAMME TUTORS**

Daniel Bowling  
Nick Skilbeck  
Mark Warman  
David White

**REPERTOIRE  
COACHES**

Kevin Amos  
Tom Brady  
Alfonso Casado Trigo  
Ron Crocker  
Caroline Humphris  
Sam Kenyon  
Stuart Morley

**PANEL OF ADVISERS**

Pippa Ailion MBE  
John Caird  
Chrissie Cartwright  
Sir Trevor Nunn  
Matt Ryan

**VISITING THEATRE  
DIRECTORS, MUSICAL  
DIRECTORS AND  
SPECIALISTS**

See [www.ram.ac.uk/  
mth](http://www.ram.ac.uk/mth) for recent visitors



# MUSICAL THEATRE

Hone your skills and prepare for a career in professional musical theatre with our specialist one-year postgraduate programme

Rigorous conservatoire training will give you an in-depth understanding of the profession and equip you with the skills you need to succeed. We provide a direct link to the industry by combining daily class work, project work and one-to-one tuition with opportunities to perform for experts and influencers.

The Musical Theatre Department functions as a theatre company. The schedule is packed with classes, with a typical working week running from 9am to 7pm daily, sometimes including weekend work. We offer Principal Study in two areas – an MA in Performance (Musical Theatre) and an MA in Musical Direction and Coaching.

2017-18 students and recent alumni have already been cast in productions including *Hamilton* in the West End, *Les Misérables* in London and on tour in the UK and US, and the UK tours of *Miss Saigon* and *Beautiful*.



'The standard of performances is absolutely amazing – not just the singing but the acting, the stagecraft, the whole bundle. Royal Academy Opera students are being given everything they need to succeed'

**Dame Felicity Lott DBE**

**DIRECTOR OF OPERA****GARETH HANCOCK**

Company Manager: Michael Wardell

Assistant Company Manager: Amy Lindsay-Parker

**FELIX MENDELSSOHN  
EMERITUS  
PROFESSOR OF  
MUSIC**  
Prof Jane Glover**VISITING  
PROFESSORS**

John Mark Ainsley  
 Sir Thomas Allen  
 Barbara Bonney  
 Susan Bullock *Majorie Thomas Visiting Professor*  
 Simon Keenlyside  
 Angelika Kirchschlager  
 Anthony Legge *Sir Arthur Sullivan Visiting Professor*  
 Dame Felicity Lott  
 Ann Murray  
 Dennis O'Neill  
 Brindley Sherratt  
*John Shirley-Quirk Professor*

**PRINCIPAL STUDY  
PROFESSORS**

Gareth Hancock  
*Director of Opera*  
 Jonathan Papp  
*Principal Operatic Coach*  
 Kate Paterson  
*Head of Vocal Studies*  
 Philip Sunderland  
*Head of Preparatory and Vocal Faculty Opera*

Tel: +44 (0)20 7873 7383

Email: [opera@ram.ac.uk](mailto:opera@ram.ac.uk)Web: [www.ram.ac.uk/opera](http://www.ram.ac.uk/opera)**Ingrid Surgenor MBE  
Principal Operatic Coach****PROFESSORS  
OF SINGING**  
Alexander Ashworth  
 Catherine Benson  
 Richard Berkeley-Steele  
 Michael Chance  
 Raymond Connell  
 Ryland Davies  
 Philip Doghan  
 Nuccia Focile  
 Andrew Foster-Williams  
 Glenville Hargreaves  
 Yvonne Howard  
 Caitlin Hulcup  
 Mary Nelson  
 Kate Paterson  
*Head of Vocal Studies*  
 Elizabeth Ritchie  
 Giles Underwood  
 Marie Vassiliou  
 Sarah Walker  
 Lillian Watson  
 Mark Wilde

*Prof Mark Wildman*  
*Henry Cummings*  
*Distinguished Professor of Singing*  
 Catherine Wyn-Rogers

**OPERA COACHES**

Alexander Crowe  
 David Gowland  
 Iain Ledingham  
 Steven Maughan  
 Michael Pollock  
 Susanna Stranders

**STAGECRAFT  
AND LANGUAGES**

Ludmilla Andrew *Russian*  
 David Antrobus *Acting*  
 Maria Cleva *Italian*  
 Florence Daguerre  
*de Hureaux French*  
 Mandy Demetriou  
*Movement*  
 Johanna Mayr *German*  
 Victoria Newlyn  
*Movement*  
 Isabella Radcliffe *Italian*



# OPERA

Royal Academy Opera (RAO) prepares exceptionally talented opera singers for careers on the world's most prestigious stages

RAO functions as a small opera company and a bridge to the profession. The two-year postgraduate programme\*, which includes unrivalled performance experience, is for advanced singers with the potential and aspiration to succeed as principals at the highest levels. Generous bursaries are available for RAO students.

Our highly focused study environment includes one-to-one tuition, group classes and opera scenes, as well as three fully staged productions per year, which are regularly attended by representatives from opera companies, artist agencies and the national press.

You will work closely with distinguished in-house professors and pre-eminent international visiting artists, and will also benefit from acting and movement classes, language coaching and classes in many other areas of professional development.

\*For undergraduate training see Vocal Studies (page 74)



'I am passionate about organists learning to immerse themselves in repertoire beyond the familiar and comfortable, and collaborating with other Academy departments'

**Prof David Titterington,  
Head of Organ**

**HEAD OF ORGAN**  
**PROF DAVID TITTERINGTON**  
Administrator Sam Batchelor

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Email: organ@ram.ac.uk  
Web: [www.ram.ac.uk/organ](http://www.ram.ac.uk/organ)

**VISITING  
PROFESSORS**

Franz Dankagsmüller  
Susan Landale  
*E Power Biggs Professor Emerita*  
James O'Donnell

**PROFESSORS**

Bine Bryndorf  
Prof David Titterington  
*Head of Organ*  
Gerard Brooks  
*Improvisation*  
Anne Page *harmonium*  
William McVicker  
*Organology*  
Anne Marsden Thomas  
*Art of Teaching*  
Alexander Walker  
*Specialist Keyboard and Aural Skills*



# ORGAN

As an undergraduate or postgraduate student in the Organ Department, you will learn with distinguished soloists, holders of prestigious cathedral posts and dedicated teachers

Programmes for learning the crucial aspects of playing range from solo repertoire in a wide variety of styles to improvisation, harmonium and organology. Frequent performance opportunities are complemented by study trips abroad to play important historic instruments. Many of our organists hold cathedral or church positions that enhance their studies with real-world experience.

The Academy has two dedicated organ teaching and practice rooms with mechanical-action instruments, and daily access to our main teaching instrument, the four-manual classical organ by Rieger in St Marylebone Parish Church. In 2013 a three-manual symphonic organ built by Orgelbau Kuhn was installed in Duke's Hall, with generous support from Sir Elton John and Ray Cooper. We also own a rare 1763 Neapolitan organ by Michelangelo and Carlo Sanarica, which is housed in nearby St Mark's Church.

A photograph of a young woman with long, dark hair styled in many small braids, sitting at a black grand piano. She is wearing a dark, sleeveless dress and is looking down at the keys. Her hands are positioned on the keys, and she appears to be in the middle of a performance. The background is a blurred wooden interior, likely a concert hall or music room.

My aim is to encourage  
young pianists to think  
creatively, be daring, and  
create opportunities  
for themselves'

**Prof Joanna MacGregor OBE,  
Head of Piano**

**HEAD OF PIANO**  
**PROF JOANNA**  
**MACGREGOR OBE**  
Administrator: Sam Batchelor

Tel: +44 (0)20 7873 7405  
Email: piano@ram.ac.uk  
Web: www.ram.ac.uk/piano

**VISITING  
PROFESSORS**

Adrian Brendel  
*Chamber Music*  
Imogen Cooper  
Pascal Devoyon  
*Broadwood Visiting Chair  
of Piano*  
Richard Goode  
Stephen Hough  
Steven Osborne  
Pascal Rogé  
Kathryn Stott  
Yevgeny Sudbin

**PROFESSORS**

Sulamita Aronovsky  
Prof Christopher Elton  
*Professor Emeritus of Piano*  
William Fong  
Ian Fountain  
Rustum Hayroudinoff  
Diana Kettler  
Prof Joanna  
MacGregor OBE  
*Head of Piano*  
Tessa Nicholson  
Carole Presland  
Tatiana Sarkissova  
Amandine Savary  
Colin Stone  
Mei-Ting Sun

**PIANO  
ACCOMPANIMENT  
AND ENSEMBLE  
COACHING**

Prof Michael Dussek  
*Head of Piano  
Accompaniment*  
John Reid  
*Chamber Music  
Administrator*  
James Baillieu  
Ian Brown  
Nicola Eimer  
Diana Kettler  
Iain Ledingham  
Malcolm Martineau  
Joseph Middleton  
Florian Mitrea  
Amandine Savary  
Andrew West



# PIANO

Led by the internationally renowned pianist Joanna MacGregor, the Academy's innovative Piano Department will help you to find your artistic identity, develop your technique and become a well-rounded 21st-century musician

Our intelligent, proactive and professional students are given plenty of opportunities to perform publicly. Our professors include celebrated performers, recording artists and festival directors. Visiting professors teach one-to-one lessons and give masterclasses and lectures on a regular basis.

In addition to a substantial programme of core repertoire and chamber music, we also encourage you to curate performances, commission new music and collaborate across artistic boundaries – an approach that lies at the heart of our annual Summer Piano Festival.

We offer two areas of Principal Study for pianists – Piano Solo (undergraduate and postgraduate) and Piano Accompaniment (postgraduate only). Repétiteurs study with Royal Academy Opera.

A photograph showing a group of young musicians, mostly string players, rehearsing in a grand concert hall. In the foreground, a young man in a light blue shirt is laughing heartily while playing a cello. Behind him, a young woman in a white t-shirt is also laughing. Other musicians are visible in the background, including a pianist and violinists. The setting is a richly decorated room with wood paneling and a grand piano.

Students from the Academy and  
Tokyo Geidai rehearse for a concert  
conducted by Trevor Pinnock

'The walls of the Academy  
are quite porous. People  
from the profession come  
in and students go out.  
There's no "them and us"'

**Prof Jo Cole, Head of Strings**

**HEAD OF STRINGS****PROF JO COLE**

Administrators: Emily Good, Rebecca Herman  
Chamber Music Co-ordinator: Gwenllian Llyr

**VISITING PROFESSORS****Violin**

James Ehnes  
Daniel Hope  
Tasmin Little

**Viola**

Garth Knox  
Hartmut Rohde  
Su Zhen

**Cello**

Mario Brunello  
Colin Carr  
Steven Doane  
Steven Isserlis  
*Marquis de Corberon  
Professor of Cello*  
**Guy Johnston**  
*Guest Professor 2018-19*  
Sung-Won Yang

**Double Bass**

Matthew McDonald

**VISITING ARTIST**

Joel Quarrington

**PROFESSORS****Violin**

Remus Azoitei  
Levon Chilingirian\*  
Diana Cummings  
Richard Deakin

**Joshua Fisher****Lionel Handy****Michael Foyle****Ben Hughes****Rodney Friend****Professor of Cello and  
Orchestral Studies****Mayumi Fujikawa****Josephine Knight\*****Clio Gould****Alfredo Piatti Chair of Cello****Erich Gruenberg****Mats Lidström****Giovanni Guzzo****Christoph Richter****Philippe Honoré****Hannah Roberts****Richard Ireland\*****Nadège Rochat****So-Ock Kim****Felix Schmidt****Hu Kun****David Smith\*****Sophie Langdon****Prof David Strange****Jack Liebeck****Professor Emeritus****Nicholas Miller****of Strings****György Pauk****Double Bass***Ede Zathureczky Professor  
of Violin***Tom Goodman****Alexander Sitkovetsky****Graham Mitchell****Maureen Smith***Senior Professor of  
Double Bass***Tomotada Soh****Dominic Seldis****Viola****CHAMBER MUSICIAN  
IN RESIDENCE****Hélène Clément\*****Levon Chilingirian****Juan-Miguel Hernandez****TEACHING QUARTET  
IN ASSOCIATION****Yuko Inoue****Doric Quartet****Garfield Jackson\*****PIANO  
ACCOMPANIMENT****Martin Outram\*****SUPPORT****Paul Silverthorne****Małgorzata Garstka****James Steigh\*****Jon Thorne\***

Students have access to all professors for chamber music coaching,  
but \* indicates special responsibility in this important area

Tel: +44 (0)20 7873 7395  
Email: [strings@ram.ac.uk](mailto:strings@ram.ac.uk)  
Web: [www.ram.ac.uk/strings](http://www.ram.ac.uk/strings)

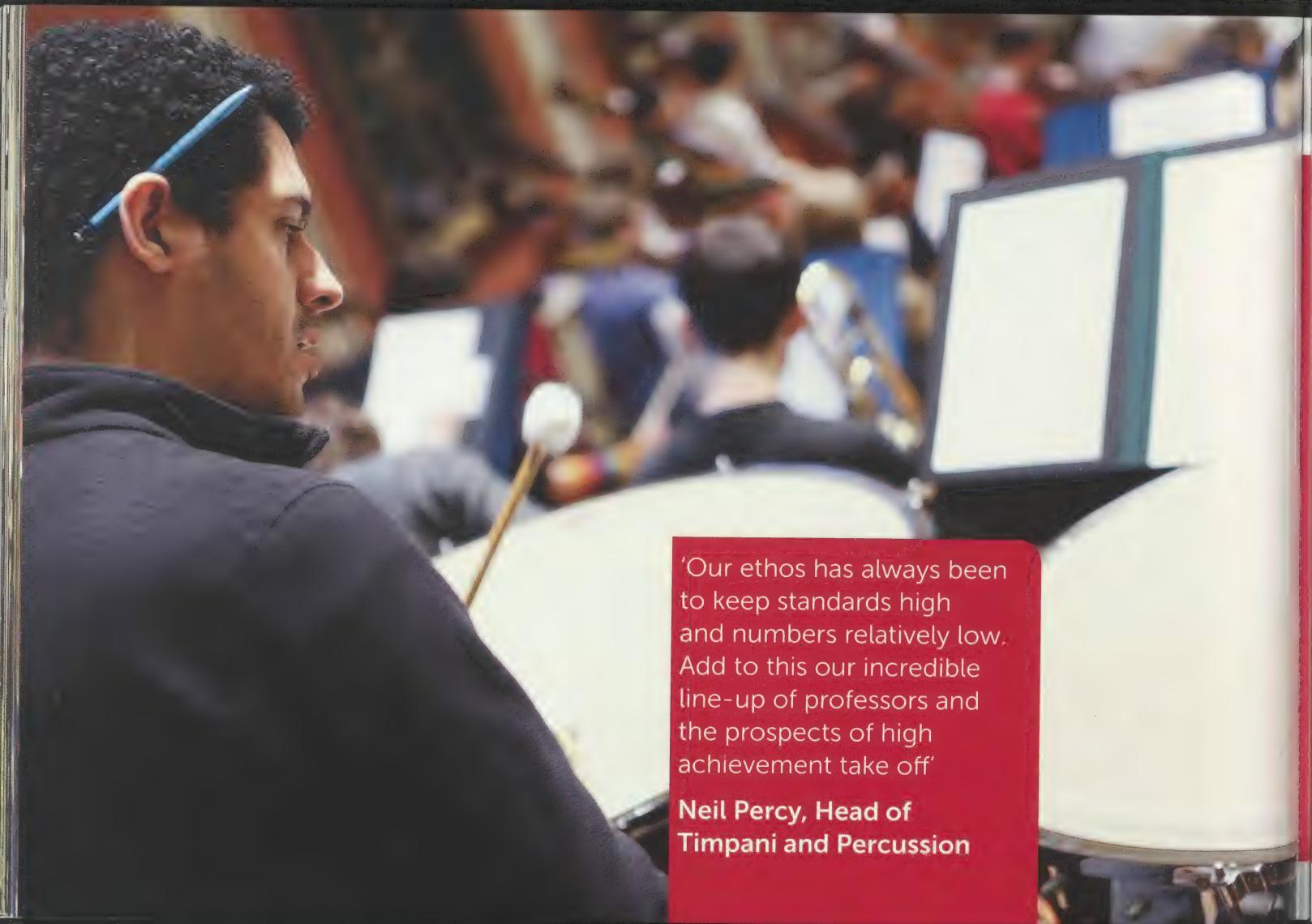
# STRINGS

The Strings Department provides a structured framework for undergraduate and postgraduate study, and almost limitless creative scope to establish your niche in the fast-moving career to which you aspire

Throughout your time at the Academy you will receive intensive training in the crucial disciplines of solo performance, chamber music and orchestral playing. We will nurture your talent and help you to become a versatile, creative and practical musician. Our highly distinguished professors and visiting professors range in age from their 20s to their 90s, encompassing an incredible breadth of knowledge and boasting an unrivalled musical lineage.

Students have access to instruments from the Academy Museum's extensive collection, from newly minted modern instruments to 'golden-period' Stradivari violins.

Our approach is to create grounded, rounded musicians whose progression into the music profession is natural, informed and positive.



'Our ethos has always been to keep standards high and numbers relatively low. Add to this our incredible line-up of professors and the prospects of high achievement take off'

**Neil Percy, Head of Timpani and Percussion**

**HEAD OF TIMPANI  
AND PERCUSSION**  
**NEIL PERCY**  
Administrator: Alice Kelley

Tel: +44 (0)20 7873 7320  
Email: [percussion@ram.ac.uk](mailto:percussion@ram.ac.uk)  
Web: [www.ram.ac.uk/percussion](http://www.ram.ac.uk/percussion)

**INTERNATIONAL  
VISITING PROFESSORS**  
Peter Erskine *Drum Set*  
Marinus Kortst *Timpani*  
Joe Locke *Vibraphone*

**PROFESSORS**  
**Timpani**  
Antoine Bedewi  
*Principal Timpani, BBC Symphony Orchestra*  
Simon Carrington  
*Principal Timpani, London Philharmonic Orchestra*  
Benedict Hoffnung  
*Baroque Timpani,  
Academy of Ancient Music*

|   |  |
|---|--|
| William Lockhart<br><i>Principal Timpani,<br/>English National Opera</i>                              | <b>Drum Set, Latin American and Ethnic Percussion</b><br>Paul Clarvis<br>David Hassell |
| <b>Percussion</b><br>Andrew Barclay<br><i>Principal Percussion,<br/>London Philharmonic Orchestra</i> | <b>Marimba, Solo Repertoire and Concerti</b><br>Colin Currie                           |
| Neil Percy<br><i>Head of Timpani and Percussion; Principal Percussion, London Symphony Orchestra</i>  | <b>Marimba</b><br>Eric Sammut  |
| Sam Walton<br><i>Co-Principal Percussion,<br/>London Symphony Orchestra</i>                           |  |



## TIMPANI AND PERCUSSION

The Academy has a worldwide reputation for excellent training in the complex world of percussion playing

Our teachers include principal players with London's leading orchestras, international soloists and leading session musicians, all of whom are active in music making of the highest standard and understand the priorities of an ever-changing profession.

Your employability is central to our mission – whether you come to us as an undergraduate or a postgraduate, you will develop all the skills you need for your lifelong musical and professional development through a programme that offers a variety of experience across related instruments.

By focusing on a small number of talented students we are able to provide ample resources and dedicated practice spaces, as well as a wide range of performance opportunities and projects – one of the reasons our graduates go on to have rewarding and diverse careers.



'It says something of the quality of tutoring and mentoring at the Academy that such rounded, fully developed characterisations and vocal maturity are present in singers in their 20s'

**Bachtrack**

**HEAD OF VOCAL STUDIES**  
**KATE PATERSON**  
Senior Administrator: Chris Loake

Tel: +44 (0)20 7873 7444  
Email: voice@ram.ac.uk  
Web: [www.ram.ac.uk/vocal](http://www.ram.ac.uk/vocal)

**VISITING PROFESSORS**

John Mark Ainsley  
Sir Thomas Allen  
Barbara Bonney  
Susan Bullock *Majorie Thomas Visiting Professor*  
Simon Keentyside  
Angelika Kirchschlager  
Anthony Legge *Sir Arthur Sullivan Visiting Professor*  
Dame Felicity Lott  
Ann Murray  
Dennis O'Neill  
Brindley Sherratt  
*John Shirley-Quirk Professor*

**PRINCIPAL STUDY PROFESSORS**

Alexander Ashworth  
Catherine Benson  
Richard Berkeley-Steele  
Michael Chance  
Raymond Connell  
Ryland Davies  
Philip Doghan  
Nuccia Focile  
Andrew Foster-Williams  
Glenville Hargreaves  
Yvonne Howard  
Caitlin Hulcup  
Neil Mackie  
Mary Nelson  
Kate Paterson  
*Head of Vocal Studies*  
Elizabeth Ritchie  
Giles Underwood  
Marie Vassiliou  
Sarah Walker  
Lillian Watson  
Mark Wilde

Prof Mark Wildman  
Henry Cummings  
*Distinguished Professor of Singing*  
Catherine Wyn-Rogers

**DIRECTOR OF OPERA**  
Gareth Hancock

**VOCAL COACHES**

James Baillieu  
*Repertoire, Song Circle*  
Michael Chance  
*Baroque Opera*  
Alexander Crowe  
*Opera Role Coach*  
Matthew Fletcher  
*Repertoire*  
Christopher Glynn  
*Repertoire*  
Sholto Kynoch *Repertoire*  
Iain Ledingham  
*Opera Role Coach, German Repertoire, Italian Recitative, Choirs*  
Joseph Middleton  
*Repertoire, Song Circle*  
Jonathan Papp  
*Repertoire, Opera Role Coach*  
Ian Partridge  
*Lieder and English Song*  
Valeria Racco  
*Opera Role Coach*  
Jean Rigby  
*Opera Role Coach*  
Marek Ruszczynski  
*Repertoire*  
Andrew Smith *Repertoire, Opera Role Coach*

Philip Sunderland  
*Head of Preparatory and Vocal Faculty Opera*  
Ingrid Surgenor MBE  
*Principal Operatic and Vocal Repertoire Coach*  
Lada Valešová  
*Opera Role Coach*  
Chad Vindin *Repertoire*

**SONG, STAGECRAFT AND LANGUAGES**

Ludmilla Andrew *Russian*  
David Antrobus *Acting*  
Gavin Carr *English and American Song, Oratorio*  
Maria Cleva *Italian*  
Florence Daguerre de Hureaux *French*  
Mandy Demetriou *Movement*  
Alessandro Grottola *Italian*  
Karen Halliday *Movement*  
Caitlin Hulcup *Opera Audition Repertoire*  
Esther Jones *Vocal Ensemble*  
Yvonne Kenny *Handel and Mozart*  
Johanna Mayr *German*  
Victoria Newlyn *Movement*  
Isabella Radcliffe *Italian*  
James Simmons *Acting*  
Richard Stokes *Professor of Lieder, Song Circle*  
Nicole Tibbels *French*  
Mark Wilde *English Song*

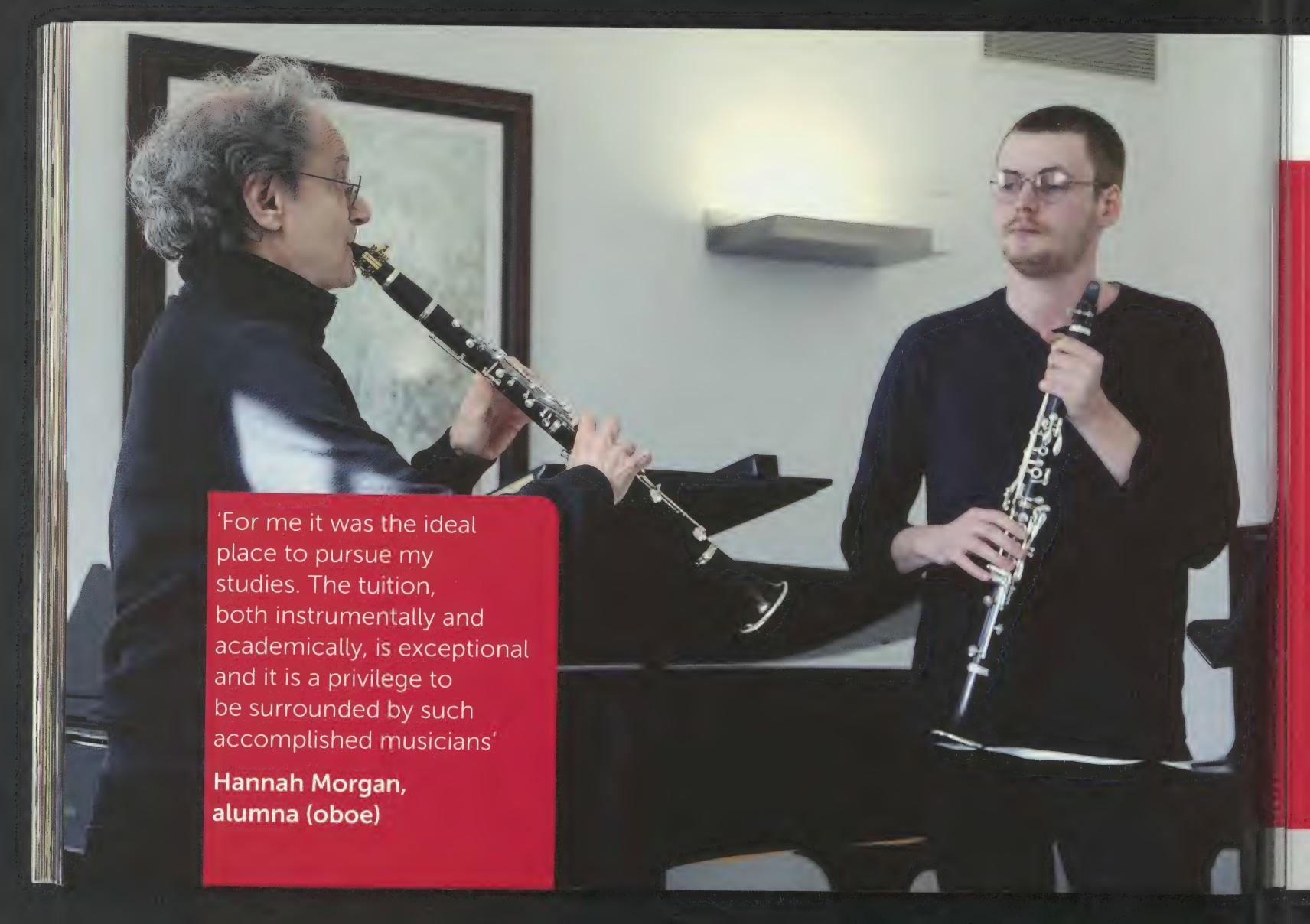
# VOCAL STUDIES

## The Academy's Vocal Studies

Department attracts talented singers of every voice type from all over the world and has a fine tradition of training students for international careers

Vocal Studies students are driven, dedicated and versatile, with a reputation for outstanding quality and professionalism. Our singing professors are committed teachers with considerable experience as professional performers and a wide range of industry knowledge and insight.

We offer Principal Study at undergraduate and postgraduate levels. As a member of our department you will benefit from unrivalled opportunities and one-to-one lesson time. Our comprehensive training includes vocal and performance technique, stagecraft, repertoire, historical performance, new music, audition preparation and language tuition, preparing students for high-level work on stage and in concert. Students and recent graduates have found success in top concert venues, with opera companies in the UK and abroad, and in international competitions.



'For me it was the ideal place to pursue my studies. The tuition, both instrumentally and academically, is exceptional and it is a privilege to be surrounded by such accomplished musicians'

**Hannah Morgan,  
alumna (oboe)**

**HEAD OF WOODWIND****KEITH BRAGG**

Administrator, Alice Kelley

Tel: +44 (0)20 7873 7320

Email: [woodwind@ram.ac.uk](mailto:woodwind@ram.ac.uk)Web: [www.ram.ac.uk/woodwind](http://www.ram.ac.uk/woodwind)**VISITING  
PROFESSORS****Flute**Emily Beynon  
Denis Bouriakov  
Paul Edmund-Davies**Oboe**

Jonathan Kelly

**Clarinet**Andrew Marriner  
Patrick Messina**PROFESSORS****Flute**William Bennett  
Keith Bragg  
*Head of Woodwind*  
Samuel Coles  
Michael Cox**Violin**Kate Hill  
Sophie Johnson *piccolo*  
Karen Jones  
Helen Keen *piccolo*  
Patricia Morris *piccolo***Oboe**Tom Blomfield  
Sue Böhling *cor anglais*  
Christopher Cowie  
Jill Crowther *cor anglais*  
Ian Hardwick  
Celia Nicklin  
Melanie Ragge  
Timothy Rundle**Clarinet**Laurent Ben Slimane  
*bass clarinet*  
Timothy Lines  
Angela MalsburyChristopher Richards  
Mark van de Wiel  
Chi Yu Mo *E flat clarinet***Saxophone**Simon Haram  
Huw Wiggin**Bassoon**Jonathan Davies  
Simon Estell  
*contrabassoon*  
Fraser Gordon  
*contrabassoon*  
Amy Harman  
Robin O'Neill  
John Orford**LRAM (ART OF  
TEACHING)**

Simon Carr



# WOODWIND

As a student in our department you will learn everything you need to know about playing in a professional woodwind section at the highest international standard

Our professors have decades of experience as internationally renowned soloists, seasoned chamber musicians and principal players in London's top orchestras, and have trained some of the finest orchestral players in the UK.

Our undergraduate and postgraduate programmes offer hugely varied opportunities, from one-to-one lessons with world-class soloists to full symphony orchestra concerts, equipping students with the skills they need to enter the music profession.

Students study solo repertoire, hone technical skills, form chamber music ensembles and learn the crucial aspects of playing in a professional orchestral woodwind section. You will be encouraged to perform frequently and helped to establish and promote your own chamber groups.



'A student's choice of university makes a difference when it comes to finding a job or a place in a graduate program ... The Royal Academy of Music was the only British post-secondary institute with a perfect score'

**New York Times**

A collage of several students in graduation gowns and caps, cheering and holding up books. One student in the foreground holds a book with a red cover. The scene is set outdoors, possibly at a graduation ceremony.

# OUR PROGRAMMES



'With a list of alumni that reads like a *Who's Who* of classical music over the last two centuries, there is no doubting that the Royal Academy of Music has successfully retained and developed its status as a centre of excellence'

**Classical Music magazine**

# PROGRAMMES OF STUDY

## What makes our programmes special?

Whether you are coming to study on a four-year BMus programme, starting your postgraduate studies on our MA or MMus programmes, pursuing post-Master's professional training on our Professional Diploma or Advanced Diploma courses, or undertaking an extended research project for a PhD, you will be among like-minded musicians who share your commitment and talent.

### PATHS TO SUCCESS

Our curricula offer a finely tuned mix of Principal Study, practical activities, professional development and academic components. Programmes are designed to give you everything you need for a successful career in music, offering enough flexibility to meet the individual aspirations of each student while also covering the realities of being a professional musician.

### PROVEN TRACK RECORD

Our emphasis on one-to-one lessons and small-group teaching and our tailored approach to professional development result in one of the best employability records of any British university.

### INSPIRING RESOURCES

Our library, collections and museum provide a wide range of excellent, regularly updated resources that support teaching and research and enable young musicians to find their own artistic identity in the context of the musical riches of the past.

### IGNITE YOUR CURIOSITY

All our programmes benefit from a vibrant research culture, to which students at all levels contribute. We focus in particular on creative practice, whether through artistic collaboration, the creation of new texts, or the investigation of

performance traditions. Artistic and intellectual curiosity are given every opportunity to flourish.



# UNDERGRADUATES

As an Academy undergraduate you will be challenged and inspired. Our four-year Bachelor of Music (BMus) allows you to tailor your studies to suit your musical interests

The BMus combines focused study in performance, composition or jazz with academic studies. Every aspect is designed to help you realise your full potential and to prepare you for a career in music. BMus Programme Tutors are available to discuss all aspects of your programme of study, including your performance and academic options, your personal wellbeing and how to balance your busy timetable. With responsibility for both academic and pastoral welfare, tutors work closely with your Head of Department,

**HEAD OF UNDERGRADUATE PROGRAMMES**  
Dr Anthony Gritten

**BMUS PROGRAMME TUTORS**  
**Ruth Byrchmore**  
*Senior Tutor in Undergraduate Pastoral Support*  
**Dr Adriana Festeu**  
**John Hutchins**  
**Martin Outram**

lecturers and professors to monitor your overall progress.

BMus students' study programmes can be diverse, but they all share three core elements:

## PRINCIPAL STUDY

This is the focal point of your musical development and includes individual lessons as well as a combination of masterclasses, performance classes, chamber music, concerts and everything else you do in your specialism. The focus for performers is to gain experience in public concerts. You will have at least one hour of one-to-one tuition per week in your Principal Study and may also take a Related Study (for example, piccolo for a flautist). You will be assessed during the year through technical testing and chamber music, and at the end of each year by recital examination.

## ACADEMIC STUDY

Academic study is essential to your creative, intellectual and professional development. Core modules (Analytical Skills, Aural Skills, Conducting Skills and Performing in Context) reinforce your awareness as a listener, develop your interpretative abilities and extend your knowledge and imagination. Electives encourage you to pursue your individual interests as you prepare for a musical career. Some class electives encourage exploration of specific repertoire and development of technical skills, others enhance your professional skills. You can also choose to do a self-directed Research Project.

## PROFESSIONAL STUDY

A successful career requires more than pure talent. You will need to be able to draw on a whole range of professional and entrepreneurial skills,

and recognise and make the most of opportunities when you see them. We offer a wide range of activities, events and modules for you to hone your skills in areas such as studio recording and editing techniques, self-promotion and marketing, writing CVs, making funding applications, understanding the music business and working in arts management. At the end of each year you will submit a portfolio of professional materials, which will help you to prepare for life after the Academy.

You will also have the opportunity to get involved in Open Academy, which has an active programme of Learning and Participation electives and projects (page 90). If you want to develop your teaching skills you can take courses that lead to the award of the Academy's teaching licence, the LRAM.

**We offer several one-year programmes that enable you to study at the Academy as a fully enrolled member of the student body, with access to the Academy's resources, without taking a course that leads to a degree.**

#### GAP YEAR

Spend a year at the Academy before taking up a full-time undergraduate place at another institution.

#### ORGAN FOUNDATION

This is for gap-year students preparing for an Oxbridge organ scholarship, or for those who want to develop organ and choral direction skills before starting formal university or conservatoire training.

#### EXCHANGE

The Academy has exchange agreements with conservatoires across the world. Exchanges are normally for a full academic year, although shorter placements may be possible.

#### STUDY ABROAD

This allows non-UK students studying for a music degree elsewhere to benefit from a conservatoire education as part of their degree studies at their 'home' institution. The standard placement length is one academic year, but shorter periods are possible (minimum one academic term).

For more information, visit  
[ram.ac.uk/one-year](http://ram.ac.uk/one-year)

# POSTGRADUATES

Postgraduate study is a vital part of the Academy's musical culture – we have the largest body of postgraduate musicians in the UK. Students work in a uniquely collaborative performance environment that is designed to help talented musicians achieve their ambitions

We offer a wide range of opportunities, including a broad selection of degrees (page 85) and diplomas and professional development courses (page 87), as well as a thriving research culture (page 88).

The creative buzz that our environment generates is second to none, and our aim is to ensure that you will have significant opportunities to work under the direction of world-leading musicians. We provide individual tutorial supervision for all students, which is unique in the sector, and our vibrant postgraduate community provides excellent networking opportunities.

Whether you want to focus solely on performance, study a specialism or incorporate research into your studies, we offer a variety of highly flexible study programmes to suit your individual interests and career ambitions.



**HEAD OF POSTGRADUATE PROGRAMMES**  
**Prof Neil Heyde**

**SENIOR POSTGRADUATE TUTOR AND  
ASSOCIATE HEAD OF RESEARCH**  
**Prof David Gorton**

**SENIOR POSTGRADUATE TUTOR**  
**Dr Sarah Callis**

**POSTGRADUATE TUTORS**  
**Dr Amy Blier-Carruthers**  
**Roderick Chadwick**  
**Dr Briony Cox-Williams**  
**Dr Gwendolyn Tietze**  
**Dr Jessica Walker**



### **MASTER OF ARTS IN PERFORMANCE OR COMPOSITION (MA)**

The Master of Arts in Performance (including orchestral or choral conducting) or Composition is the standard postgraduate programme for students who want to focus on their Principal Study and build their professional skills. The MA is designed to allow maximum flexibility for you to develop your own performance initiatives and form a bridge to a performance career. The MA is normally a two-year programme, but in certain cases students can be allowed to take it in one year.

### **MASTER OF ARTS IN MUSICAL THEATRE (MA)**

A one-year programme of intensive full-time study for Musical Theatre specialists (page 62).

### **MASTER OF MUSIC IN PERFORMANCE OR COMPOSITION (MMUS)**

The Master of Music in Performance (including orchestral or choral conducting) or Composition has the MA at its core and adds a Master's project. This is the standard postgraduate programme for composers and is

normally a two-year programme, but in certain cases students can take it in one year.

Your final Master's project can be a concert with commentary, a recording-based project, a dissertation or a combination of these. You will be supported by a team of specialists and we will encourage you to pursue project work that is directly useful to your creative development. A concert based around your own research, compositions or performance interests might include a practical focus on the delivery of the event, or you might pursue more conceptual areas in a substantial written document.

‘... one of the most prestigious hothouses of young musical talent in the world’

BBC Music



'This is a place of sheer joy and exuberance, this is a place of meticulous artistry, where futures are built, this is a place where people come to learn a craft, where talents are passed on from generation to generation ... this is a very special place'

**Sir Elton John**



### **PROFESSIONAL DIPLOMA (PROF DIP)**

The Professional Diploma offers you the chance to explore a specialism at postgraduate level in preparation for the next stage of your career development. Applicants normally hold a postgraduate degree in performance or composition, and must include a proposal outlining their specialism and what they hope to achieve.

### **CPD DIPLOMA IN CREATIVE MUSIC LEADERSHIP**

This Continuing Professional Development (CPD) Diploma is an opportunity for professional portfolio career musicians to gain valuable skills, knowledge and experience in creative music leadership. There are opportunities to be part of Open Academy

projects (page 90), and you will also be offered project placements with partner organisations. In the final term you will be supported to design, lead and evaluate your own project.

### **ADVANCED DIPLOMA IN PERFORMANCE (ADV DIP)**

The Advanced Diploma in Performance is designed to provide high-level professional performance training within a largely self-directed one-year programme of study.

You will be mentored by an Academy professor and receive one-to-one lessons throughout the year. The openness of this structure will allow you to plan and execute a programme of study that is tailored to your individual artistic needs. Applicants

for the Advanced Diploma will usually hold a postgraduate degree in performance.

### **ADVANCED DIPLOMA IN OPERA (ADV DIP)**

Royal Academy Opera offers a two-year postgraduate course of intensive training for opera singers (page 64).

# RESEARCH

Pursue your creative and intellectual passions with our MPhil/PhD research degrees in Performance Practice or Composition

Our research degrees are aimed at performers and composers with highly developed skills and focused career aspirations. You will work with a supervisor and a team of creative staff on a substantial research project. This will normally be driven by your activity as a performer or composer, but will also require critical context and reflection.

The Academy offers a two-year MPhil and a three-year PhD degree. MPhil students will usually apply to transfer to PhD in their second year of study. For both MPhil and PhD, you will be allocated 30 hours of supervision per year. You may apply for a further year to complete or write up your portfolio or dissertation at a reduced rate. Supervision hours are divided between academic and practical supervision, as negotiated with the Postgraduate Programmes Board and your supervisor.

## DEPUTY PRINCIPAL (PROGRAMMES AND RESEARCH)

**Prof Timothy Jones**

## HEAD OF POSTGRADUATE PROGRAMMES

**Prof Neil Heyde**

## ASSOCIATE HEAD OF RESEARCH

**Prof David Gorton**

## FACULTY

**Kathryn Adamson** *Librarian*

**Prof Simon Bainbridge**

**Dr George Biddlecombe** *Honorary Research Fellow*

**Dr Amy Blier-Carruthers**

**Dr Timothy Bowers** *Honorary Research Fellow*

**Dr Sarah Callis**

**Dr Gary Carpenter**

**Prof Philip Cashian** *Head of Composition*

**Roderick Chadwick**

**Pete Churchill**

**Dr Briony Cox-Williams**

**Prof Margaret Faultless**

*Head of Historical Performance*

**Dr Edmund Finniss**

**Prof Jonathan Freeman-Attwood CBE** *Principal*

**Prof Jane Glover**

*Felix Mendelssohn Emeritus Professor of Music*

**Helen Grime**

**Dr Anthony Gritten**

*Head of Undergraduate Programmes*

**Dr Alexander Hills**

**Prof Raymond Holden**

**Dr Roy Howat**

**Dr Colin Huehns**

**Dr Zubin Kanga** *Honorary Research Fellow*

**Dr Emily Kilpatrick**

**Prof Joanna MacGregor OBE** *Head of Piano*

**Gerard McBurney** *Honorary Research Fellow*

**Prof Hamish Milne**

**Martin Outram**

**Dr Frances Palmer** *Honorary Research Fellow*

**Daniel-Ben Pienaar**

*Curzon Lecturer in Performance Studies*

**Mark Racz** *Deputy Principal and Dean*

**Christopher Redgate** *Honorary Research Fellow*

**Patrick Russell** *Head of Choral Conducting*

**David Sawyer**

**Dr Olivia Sham** *Honorary Research Fellow*

**Peter Sheppard Skærved**

*Viotti Lecturer in Performance Studies*

**Dr Alyn Shipton**

**Dr Robert Sholl**

**Nick Smart** *Head of Jazz*

**Janet Snowman** *Bicentenary Research Fellow*

**Richard Stokes**

**Prof David Titterington** *Head of Organ*

**Nicholas Walker**

**Huw Watkins** *Honorary Research Fellow*

**Sioned Williams** *Honorary Research Fellow*

**Dr George Zacharias**



# THE ART OF COLLABORATION

Beyond our research programmes, the force of creative and collaborative investigation runs through the Academy

We actively encourage interaction between performers, composers, instrument makers and scholars, and support projects that promote creative and intellectual curiosity in both students and staff. Through this dialogue we aim to re-evaluate and build on our musical traditions and generate new types of creative practice. Such projects include the analysis and application of performance materials and research on instruments, as well as the critical and reflective study of practice itself.

This research culture is underpinned by our rich collection of musical artefacts, including our globally renowned collection of fine stringed instruments, our historic keyboards, our large holdings of composers' manuscripts and annotated performance materials, and our significant collection of musical iconography (see pages

32 and 33). Many of our research events – including experimental workshops, composer forums, probing interviews with leading figures from the music profession, lecture-recitals, and symposia and colloquia – are also open to the public.

'The Academy's research programme has given me space to experiment with my own projects, while also developing as a composer within a community of thoughtful and creative musicians'

**Freya Waley-Cohen,  
PhD Student**



'The immersion with Academy students who are extremely passionate about what they do clearly worked, with pupils being pushed out of their comfort zones successfully and meaningfully'

**Sam Parratt, Head of Music,  
King Solomon Academy**

## HEAD OF OPEN ACADEMY

JULIAN WEST

Administrator: Mateja Kaluza

Tel: 020 7873 7442

Email: [openacademy@ram.ac.uk](mailto:openacademy@ram.ac.uk)

Web: [ram.ac.uk/openacademy](http://ram.ac.uk/openacademy)

## VISITING LECTURERS AND PROJECT LEADERS

Isabelle Adams

John Barber

Sam Glazer

Gawain Hewitt

Jessie Maryon Davies

James Moriarty

Hannah Opstad

James Redwood

Tony Robb

Jackie Walduck

John Webb

Caroline Welsh

Suzi Zumpe

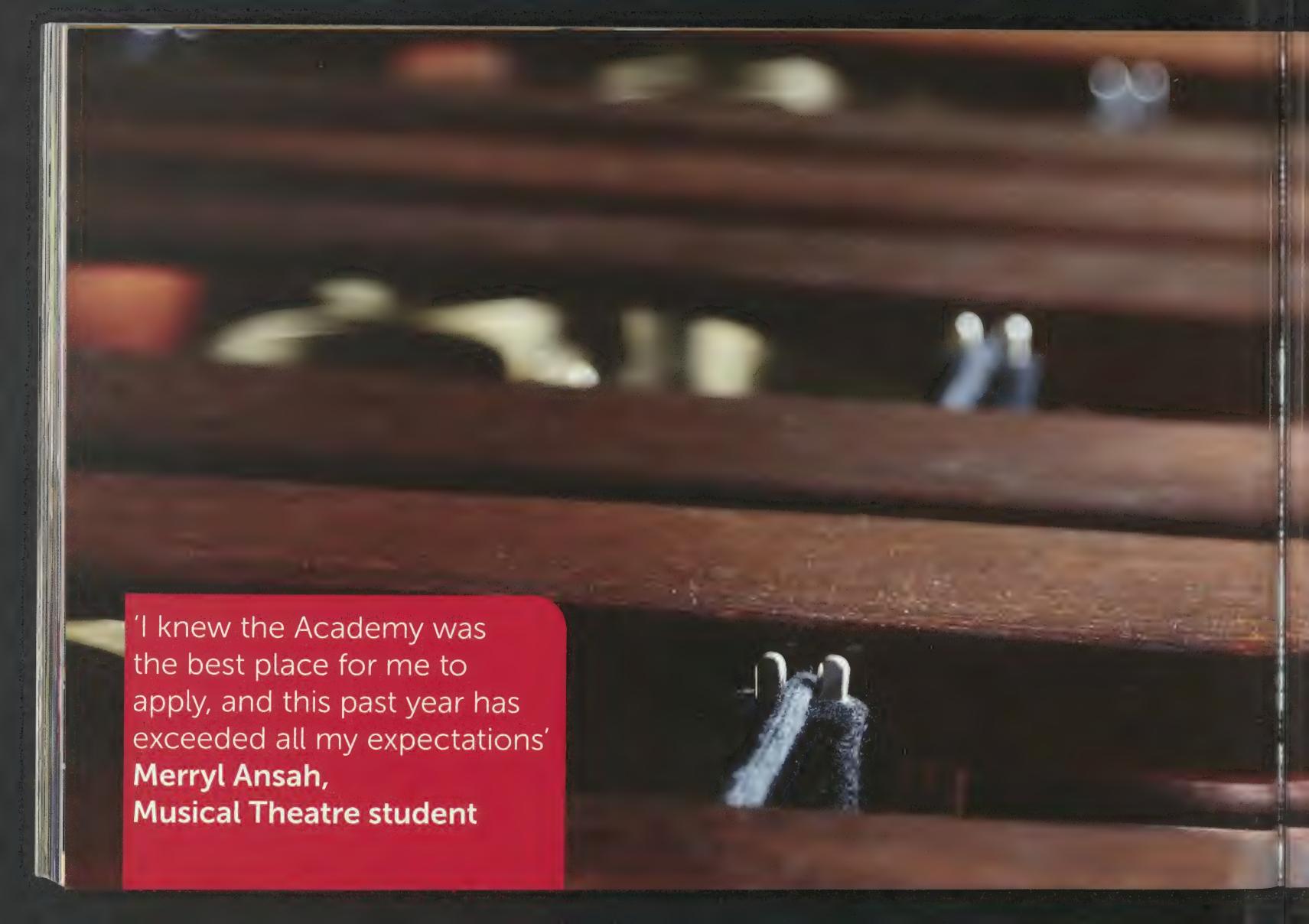


# OPEN ACADEMY

The Academy's Learning and Participation Department provides vital experience for students in this exciting and expanding area of work

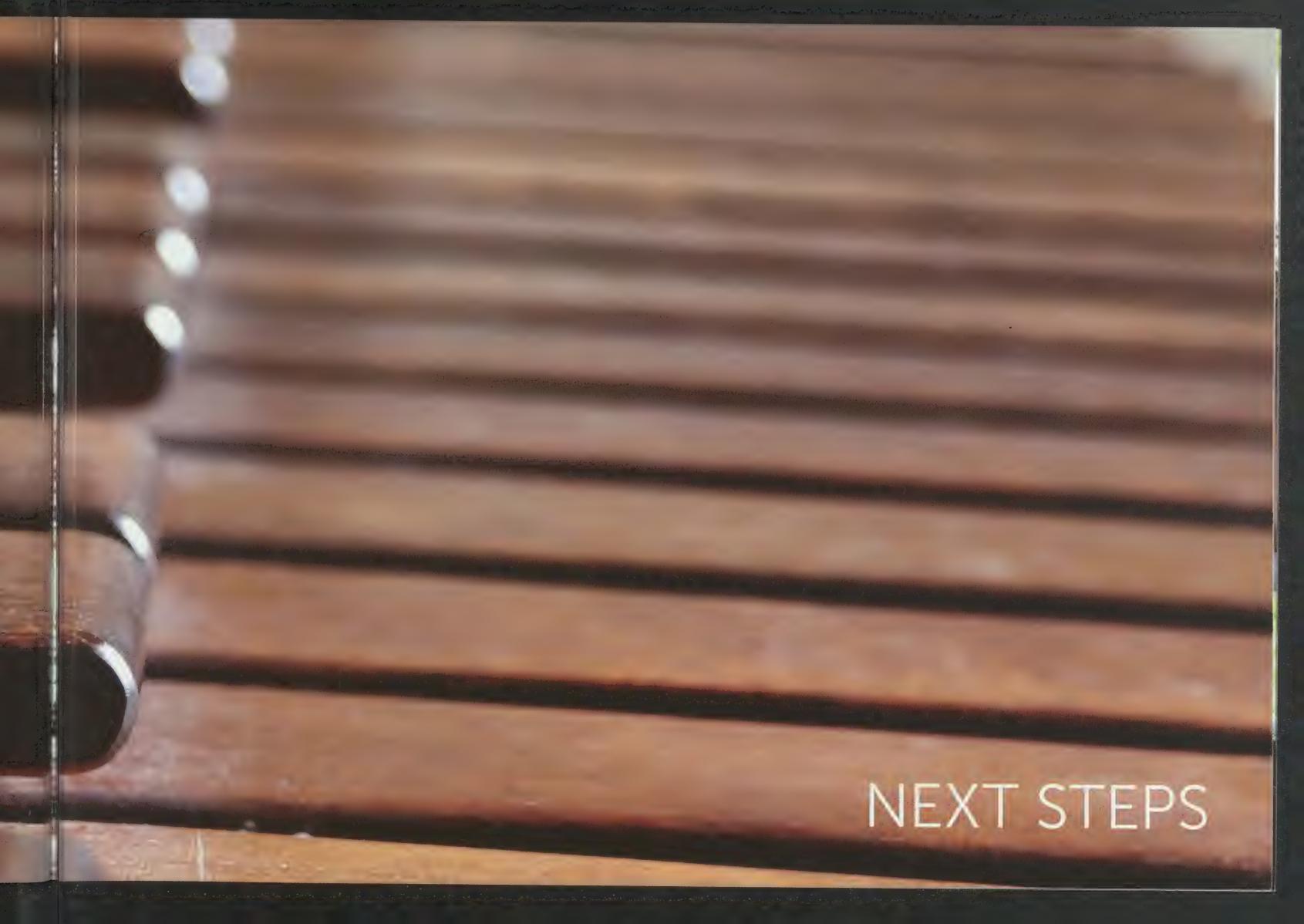
Open Academy works in partnership with leading specialist organisations to bring creative workshops into schools, hospitals, centres for the homeless, care homes and day centres. It reaches around 6,000 people a year, making participation in music more accessible. It also gives our students an opportunity to practise their musicianship and skills away from the concert platform, and the chance to reflect upon the contribution they can make to society.

All undergraduate students can take the Open Academy electives, and postgraduates can explore this field of work as part of their professional portfolio by choosing the Open Academy pathway.



'I knew the Academy was the best place for me to apply, and this past year has exceeded all my expectations'

**Merryl Ansah,**  
**Musical Theatre student**



NEXT STEPS



# STEPS TO APPLYING

You're interested in studying at the Royal Academy of Music.  
What should you do now?

- Come to a concert or masterclass to experience our friendly atmosphere and outstanding music making. We hold over 500 events every year, many of which are free of charge.
- Meet our current students and find out more about studying here at one of our Open Days.
- Take a virtual tour of the Academy at [www.ram.ac.uk/about-us/facilities](http://www.ram.ac.uk/about-us/facilities).
- Ask the relevant department or our Registry if you have any questions – email [registry@ram.ac.uk](mailto:registry@ram.ac.uk) or call +44 (0)20 7873 7393.
- Choose the appropriate course using our form at [www.ram.ac.uk/study/programmes](http://www.ram.ac.uk/study/programmes).
- Apply for most Academy programmes through UCAS Conservatoires. Our UCAS Conservatoires ID is R53. To join the Academy in September 2019, the application deadline for most studies is 6pm on 1 October 2018.

Please check our website for all application and audition dates.

'Auditions will always be nerve-racking but I was given such a warm and professional welcome at the Academy, I felt ready to give it my very best shot'  
**Milo Harper, harp student**

# AUDITIONING

Auditions help us to discover talent and spot potential.

Here's what you need to know

The audition process is important for detecting talent, but we also want to discover what makes you tick musically, where your ambitions lie and what stage you've reached in your musical understanding. It's not so much about what you already know as what we think you're capable of achieving, and whether we can help you on that journey.

We are on the lookout for potential Academy students who can demonstrate individuality, determination and personality – not a particular 'type'.

- Do your research before your audition – browse our website and social media channels, come to an Open Day and talk to our students.
- Approach the audition like a concert – arrive in good time, make sure you have everything you will

need (including your instrument and music) and dress comfortably.

- Be prepared – if you're not ready, it might be better to wait a year.
- Try to enjoy yourself – we want you to do your best.
- Put the audition in perspective. Whatever the outcome, the world is big and the possibilities endless if you have ability and perseverance.

## DISABILITY

Candidates are recruited on the basis of their musical abilities and potential and we welcome enquiries and applications from disabled students. See page 35 for more information about the disability and additional learning support services that are in place for Academy students.

## WHERE AND WHEN

If you live in Europe, auditions take place in London on dates between 28 November and 14 December 2018, except for Conducting, Choral Conducting, Repetiteur, the Continuing Professional Development Diploma and Research Degrees, auditions and interviews for which begin in January 2019. See [www.ram.ac.uk/application-dates](http://www.ram.ac.uk/application-dates) for full details.

We recommend that international candidates audition in London, but some Principal Studies can be auditioned in audition centres in North America and in Beijing, Hong Kong, Seoul, Shanghai, Singapore, Sydney, Taipei and Tokyo. You can find the audition requirements for your Principal Study on our website at [www.ram.ac.uk/departments](http://www.ram.ac.uk/departments).

# TUITION FEES 2019-20

## BMUS

|                 |         |                 |         |
|-----------------|---------|-----------------|---------|
| UK/EU students  | TBC     | UK/EU students  | £10,830 |
| Non-EU students | £23,000 | Non-EU students | £21,500 |

## MA AND PGCERT (one year/two years)

|                 |                 |                          |         |
|-----------------|-----------------|--------------------------|---------|
| UK/EU students  | £14,050/£12,050 | ADVANCED DIPLOMA (Opera) |         |
| Non-EU students | £25,850/£23,850 | UK/EU/non-EU students    | £17,000 |

## MA AND PGCERT (Musical Theatre)

|                 |         |                 |         |
|-----------------|---------|-----------------|---------|
| UK/EU students  | £15,600 | UK/EU students  | £10,830 |
| Non-EU students | £19,280 | Non-EU students | £21,500 |

## MMUS (one year/two years)

|                 |                 |                    |         |
|-----------------|-----------------|--------------------|---------|
| UK/EU students  | £15,050/£13,050 | UK/EU students     | £6,650  |
| Non-EU students | £28,850/£26,850 | Non-EU students    | £14,550 |
|                 |                 | PhD writing-up fee | £1,470  |

## PROFESSIONAL DIPLOMA

|                 |         |                         |         |
|-----------------|---------|-------------------------|---------|
| UK/EU students  | £10,830 | STUDY ABROAD (incoming) |         |
| Non-EU students | £21,500 | EU students             | £15,500 |

## PROFESSIONAL DIPLOMA

|                                  |         |                           |         |
|----------------------------------|---------|---------------------------|---------|
| (Musical Direction and Coaching) |         | GAP YEAR/ORGAN FOUNDATION |         |
| UK/EU students                   | £11,280 | EU students               | £11,800 |
| Non-EU students                  | £21,700 | Non-EU students           | £22,600 |

## LOANS

UK and EU BMus students can borrow money to help pay for tuition fees and living costs.

Postgraduate loans are also available. These are funded by the UK government and administered through the Student Loans Company. The Academy provides means-tested fee waivers for UK/EU students from low-income households.

For more information visit  
[www.ram.ac.uk/financial-support](http://www.ram.ac.uk/financial-support)

Fees correct at the time of going to print. For the latest information go to [www.ram.ac.uk/fees](http://www.ram.ac.uk/fees)

# CONTACT US

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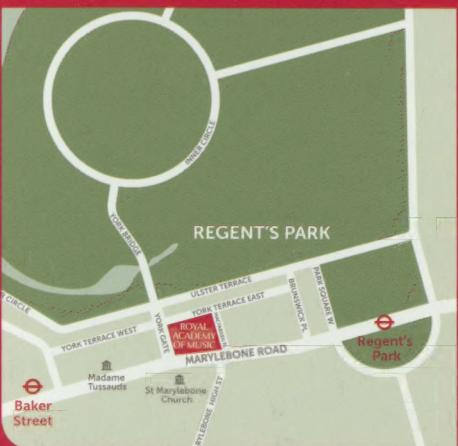
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Students' Union: [ramsu@ram.ac.uk](mailto:ramsu@ram.ac.uk)

Advice on fees and visas:

[admissions@ram.ac.uk](mailto:admissions@ram.ac.uk)



To find out more about  
the Academy, go to our  
website at [www.ram.ac.uk](http://www.ram.ac.uk)

## INSTRUMENTAL DEPARTMENTS

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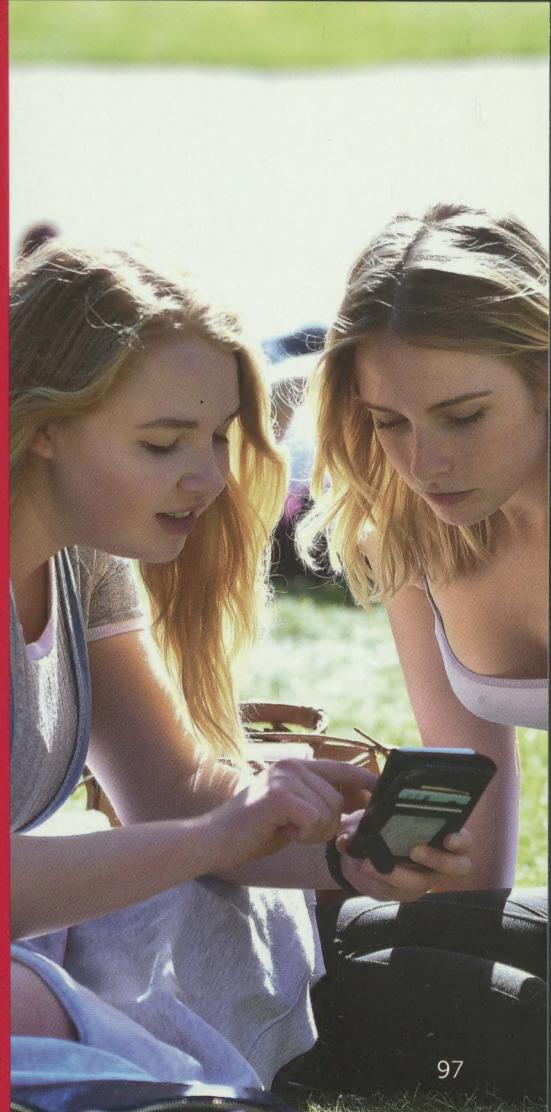
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# ROYAL ACADEMY OF MUSIC

The Royal Academy of Music was established in 1822 and granted a Royal Charter in 1830 (supplemental charter granted in 1998). The Academy is a registered charity, number 310007 and a company registered with Companies House, number RC00043.

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Kathryn Adamson MA, Hon FRAM

## Student Union President and Student Representative

Peter Cowlishaw

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Hon RAM, FKC, FRNCM, FRCM

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**Deputy Principal – Programmes and Research** Professor Timothy Jones MA, DPhil, LTCL, Hon RAM

**Deputy Principal – Advancement**  
Kirsty MacDonald BA, MA (Oxon)

## Director of Finance

Judith Barber BSc, CPFA, Hon ARAM

## Chancellor of the University of London

HRH The Princess Royal LG, LT, GCVO

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